MATTHIEU MATY
AND THE
JOURNAL BRITANNIQUE
"Le Docteur Maty" engraved by Louis Carrogis de Carmontelle
Musée Condé, Chantilly
MATTHIEU MATY
AND THE
JOURNAL BRITANNIQUE
1750-1755

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MATTHIEU MATY
AND THE
JOURNAL BRITANNIQUE
INTRODUCTION

The importance of detailed studies of literary periodicals as intermédiaires in the history of ideas has by now become generally recognized. Not only are at this moment the complete sets of well-known as well as of rare and obscure periodicals of the past in the process of being reprinted, but there have already appeared, in recent years, an increasing number of methodical analyses of the contents and the impact of individual magazines or groups of related magazines. These reprints and studies indicate a growing awareness of the relevance of the files of defunct periodicals for the study of the literature and culture of the past.

The emergence of significant periodical publication can be traced to the late seventeenth and early eighteenth century. By that time an increasing need was felt to collect, coordinate, and communicate the knowledge and learning of the day, not only on a national but also on an international scale. It was the age of the foundation of the great academies and societies for the advancement of learning, the first great stock-taking of l'Europe savante; in 1652 the Leopold Academy of Halle was founded, in 1662 the Royal Society of London, in 1666 the Royal Academy of Sciences of Paris, in 1700 the Academy of Sciences of Berlin, in 1713 the Royal Academy of Madrid, in 1725 the Imperial Academy of Sciences of Petersburg, in 1739 the Royal Academy of Sweden, and in 1752 the Academy of Sciences of Haarlem. Instead of locking himself up in his cabinet with ponderous Latin tomes the scholar of the late seventeenth and eighteenth century could cultivate his mind faster and better by mutual converse and the exchange of ideas with men of equal temper and interest. Out of this urge and the newly established possibility of consolidating the knowledge of the age sprang the Journal des Savans, the Philosophical Transactions, the Acta Eruditorum Lipsiensis and similar periodical publications - more or less official organs of communication of their respective countries' intellectual activities, but with an interest also in what was going on in the rest of the civilized world. A sort of synthesis of these various national activities was first attempted by Pierre Bayle's Nouvelles de la République des Lettres (1684-1687), issued in Holland, a country that by its natural as well as political and economic situation was predestined to become the crossroads of eighteenth-century European thought.

Bayle's Nouvelles was not only the first international but also the first general, or "literary" periodical, in the eighteenth-century
sense of the word. It proposed to treat of all kinds of subjects, not only of religion, philosophy, mathematics, medicine, physics, astronomy, and the like, but also of belles-lettres, and it addressed itself not only to a strictly erudite public as the earlier publications had done, but also to a "public lettré au sens le plus étendu du mot, hommes et femmes, la Cour, la Ville et la province de tous les pays de l'Europe" (1)*. The fact that Bayle could confidently venture upon such an enterprise was due to the unique position in which he found himself at the time, living in exile in Holland, where everything that was in any way noteworthy was easily accessible and where the most advanced books were either originally printed or almost immediately pirated after their first appearance (2). Furthermore, the absence of any direct censorship, which was then debilitating the press in France, permitted Bayle to speak out freely on whatever subject he chose.

The enormous success of the Nouvelles de la République des Lettres soon stimulated similar ventures, and next in line appeared Jean LeClerc's Bibliothèque Universelle et Historique (1686-1693) soon to be followed by Henri Basnag's Histoire des Ouvrages des Savans (1687-1709), by the Bibliothèque Choisie (1703-1713) also by LeClerc, and by the Bibliothèque Angloise (1717-1728) by Michel de la Roche and Armand de la Chapelle. What all these periodicals have in common is not only similarity in subject-matter, an identical reading-public, and the same country as place of publication, but also the striking fact that they are written in French and edited by French Huguenot refugees.

The Huguenot refugees of the late seventeenth and early eighteenth century might rightfully be called the first Weltbürger. Leaving France in great numbers after the revocation of the Edict of Nantes (1685), they quickly took new roots wherever they went, acclimatized themselves, establishing social, economic and intellectual relations with their new fellow-countrymen and keeping up those they had formed previously in France or on their wanderings in Switzerland, Germany, Sweden, Holland and England. Foremost among them, Pierre Bayle exhibits that characteristic cosmopolitanism which made them ideal middlemen of European thought and culture (3). French being the international language of the time, the French emigrants did not encounter any difficulty or feel any hesitation to continue to use it in their adopted countries, or to publish their writings in French even when they were in part destined for an English or German audience.

Yet underneath this continuing prevalence of the French language, a relic of French literary and political glory in the seventeenth century, there was a noticeable reorientation of interest in Europe around

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* In all quotations the original spelling, accentuation and capitalization has been maintained, except for the frequently used ampersands which have been replaced by "et" or "and".
the turn of the eighteenth century. England had been discovered as a country "where one thinks" (4). In spite of Frederick the Great's fixation on France and things French, the French themselves recognized that their genius had for the time exhausted itself, and were turning elsewhere for inspiration. Spain and Italy had nothing new to offer; the influence of their literature had been absorbed by France for the past two hundred years. Germany had not yet produced a masterpiece that could stimulate imitation. England, however, abounded in originality. Already long before Voltaire's *Lettres sur les Anglais* (1734), a growing interest in England, its politics, its culture, and its literature, had manifested itself on the Continent. Travellers of the seventeenth century had in their accounts of England still spoken of the "barbaric island", but it was soon to reveal itself to be the most advanced of the European nations.

It is therefore not surprising to find that the periodicals of the time also devote more and more attention to whatever is being produced in England, and the French Huguenots who published them no doubt stimulated, but could also presuppose, an interest in the nation which was acquiring so important a position in Europe. If Bayle had already paid some attention to English writings in his *Nouvelles de la République des Lettres*, LeClerc and Basnage took up the task more thoroughly and, supply increasing the demand for more, one soon finds the first specialization in the periodical trade in Michel de la Roche's and Armand de la Chapelle's *Bibliothèque Angloise* (1717-1728) and in La Roche's *Mémoires Littéraires de la Grande-Bretagne* (1720-1724) (5). Although La Roche's real interest lay in the controversial theology of his day, and although most of his articles deal with divinity interspersed with a little antiquarianism and a little science, the *Bibliothèque Angloise* is definitely the first review specializing in English literature in the widest sense (6). When it was discontinued in 1728 the real demand for this sort of review was so obvious that four years later a group of French Huguenots, headed by Pierre Desmaiseaux, embarked on a *Bibliothèque Britannique* which they described as a continuation of the defunct *Bibliothèque Angloise* (7). It was widely read and subscribed to and flourished till 1747, when either the war or apathy and discord on the part of the editors killed it (8).

But the republic of letters did not have to wait long till someone else took it upon himself to fill the gap and provide ample first-hand information on all that was being discovered, talked and written about in England around the middle of the eighteenth century, when "continental anglo-mania was at its height" (9). The editor of the successor to the *Bibliothèque Britannique* was Matthieu Maty, a French Huguenot who, born and bred in Holland, had emigrated to London in 1740. He decided to call his periodical *Journal Britannique* and, contrary to the opinion of his predecessors of the *Bibliothèque Britannique*, believed that too many cooks spoil the broth. His device
was that "pour penser avec liberté, il faut penser seul" (10). Maty's periodical like its predecessors was also published in Holland, but Maty wrote his articles in England and sent them from London to a printer in The Hague. This had also already been the policy of La Roche and Desmaiseaux; the latter had kept a whole colony of journalists in London, forming a kind of literary agency that supplied him with articles and news.

Matthieu Maty's Journal Britannique ran from January 1750 to December 1755, when he had to give it up because other functions left him too little time to carry on such an exacting one-man enterprise; it was however continued for two more years by M. de Mauve, a less talented and unsuccessful editor who gave it up in 1757. The Journal Britannique can be said to be the last in the tradition of the French literary periodicals published in Holland with the aim of providing an overall view of the English literary scene for French readers. To show that it was also the best of them is one of the objects of this study. When Van Tieghem claims that their rôle as intermédiaires was completed by the middle of the eighteenth century, that the continent had been sufficiently alerted to the riches of English literature, and that more and more people were learning English in order to read the originals and judge for themselves (11), it can be shown that the Journal Britannique crowned this process. The disappearance of the Journal Britannique was still felt as a great loss even ten years after its discontinuance, when Edward Gibbon observed that "since the time Dr. Maty discontinued his Journal Britannique foreigners have often complained they had no tolerable account of English literature" (12). It was Gibbon, too, who together with his friend Deyverdun, essayed to continue where Maty had left off, when he published Mémoires littéraires de la Grande-Bretagne pour l'an 1767. This was, however, a very short-lived affair, and the very fact that its editors were not French and that it was printed in London would exclude it from the earlier tradition. The fact remains that the Journal Britannique was the only literary periodical after 1747 that continued in the cosmopolitan spirit of Pierre Bayle and that provided continental as well as English readers with a reliable source of information on the state of literature and learning in England in the middle of the eighteenth century.

The present study proposes to continue in the line of work that has already been done on the ancestors and predecessors of the Journal Britannique (13). It will retrace the life and character of its editor in order to elucidate and account for the point of view and the opinions informing the articles and critiques one finds in his periodical. For more perhaps than the work of the creative artist, the work of the journalist, so often occasioned by circumstance, and by definition time-bound, demands to be brought into relation with his personal history in order to be properly understood and judged. It will further
define the place of the Journal Britannique in the history of eighteenth-century journalism and it will give a detailed analysis of the contents of the periodical with an emphasis on the attention which it paid to the purely literary productions of the time.
Matthieu Maty engraved by Francesco Bartolozzi
(by courtesy of the Trustees of the British Museum)
i. Family background

Matthieu Maty was born on the 17th of May 1718 in the little town of Montfoort in the province of Utrecht. He was of distinguished Huguenot stock. On his father's as well as on his mother's side he counted many protestant ministers among his ancestors. The Maty family originated from the île de Ré and settled in Dauphiné in southern France, where they intermarried several times with the Saurin family of the same province, who were likewise famous for several Huguenot ministers. From the last will of Susanne Saurin, Matthieu Maty's great-grandmother, whose maiden name was also Maty, we learn that of her six children two daughters, Anne and Louise, married two brothers Maty, while all of her four sons became ministers (1).

One of these two brothers was Matthieu Maty's grandfather, also called Matthieu, who, after his studies at Geneva (2), went to Beaufort as minister and married Anne Saurin, while his elder brother Charles became minister at the neighbouring Laragne. Shortly after the revocation of the Edict of Nantes in 1685 both brothers fled to Holland; Matthieu was already the father of a son, Paul, born in 1681; his brother Charles was still a bachelor. They chose Utrecht as their place of refuge because their relatives the Saurins had already established themselves there long before 1685, the province of Utrecht being especially helpful to protestant refugees from France (3). As early as 1671 Elie Saurin, Matthieu's brother-in-law, had been appointed minister of the Walloon church at Utrecht (4) and, together with his mother and his sister Louise, was living comfortably in the spacious parsonage that went with the office. This he offered as a temporary home to his refugee cousins. In October 1686 Charles Maty married Louise Saurin and in 1687 is reported on the pay-roll of the province of Utrecht (5). It seems that the Maty brothers with their families lived on in the Saurin household for some time, helping Elie as deacons in his Utrecht parish (6). In 1698 Charles Maty became minister of the little Huguenot settlement in the neighbouring town of Montfoort and in 1703, when Elie Saurin died, Matthieu Maty took over his duties as minister at Utrecht until the synod had decided on a permanent successor in 1705 (7).

His son Paul, who was to become the father of the future editor of the Journal Britannique, was four years old when his parents fled
from France to Holland. He grew up in the big Saurin-Maty household in the parsonage at Utrecht, studied at the University of Utrecht and received his doctorate on 14 June 1701, the title of his thesis being *De Libero Arbitrio* (8). In the summer and autumn of 1704, we find him in Leyden, where he may have been visiting with relatives (9) and where he attended some lectures at the university, where students from all over Europe and especially from England gathered to listen to the lectures of the famous Boerhaave. Paul Maty undoubtedly did not restrict his studies to philosophy and theology but also read medicine and mathematics, for when he was compelled to change his profession in later life, he decided to continue his studies in these fields, and his knowledge of mathematics was such that he could profitably instruct his own son in it, and was referred to as "a very able master" of this discipline (10).

He was ordained in 1709 after having assisted for some time at Montfoort his uncle Charles, whose health was rapidly failing. At his uncle's death he was nominated his successor by the consistory of Utrecht. It was his own father, Matthieu Maty, who accompanied him from Utrecht to Montfoort to install him "avec imposition des mains" in his first office (11). In September 1715 he married Jeanne Crottier Desmarets from Amsterdam, daughter of Peter Crottier Desmarets and Gillette Aubert, Huguenot refugees from Lyon (12). In 1718 their first child was born, baptized in the Reformed church of Montfoort on 19 May 1718, and named after his grandfather Matthieu Maty, who was the godfather, while grandmother Desmarets officiated as godmother (13).

The little French parish at Montfoort, which had been instituted in 1688 and was to become extinct again in 1744 (14), did not count many souls and left its minister ample time to read and meditate and to continue his private studies. After five years, however, Paul Maty gave up his pastoral duties and took a perhaps more congenial position as a teacher at Jacques Saurin's Ecole de Charité at The Hague, "pour y donner des catéchismes particuliers et publics", as he informed the synod in April 1723 (15). The intellectual and cultural climate of The Hague was naturally very different from that of Montfoort. Apart from being the seat of the government and the residence of the court and diplomatic bodies, it was also a centre of European diplomacy. The decidedly international atmosphere was emphasized by the different churches some of the foreign nations had established there, notably the English Church, which counted many well-known Hague citizens among its congregation and elders (16). The Walloon church at The Hague was served at that time by four Huguenot ministers, three of whom had been invited over from London, among them Jacques Saurin, "le plus grand prédicateur de la chaire chrétienne" and Armand de la Chapelle, one of the editors of the *Bibliothèque Anglaise* (17).

This decidedly English influence at The Hague was not without its effect on Paul Maty who, towards the end of the 1720's made plans to
emigrate to England and to join the Anglican church (18). The immediate reason for his wanting to leave Holland at that time were his difficulties with the Walloon church authorities arising from the publication of his Lettre ... sur le mystère de la Trinité which led to his excommunication by the synod of The Hague in 1730 (19). Between October 1729 and September 1730 he must have crossed the Channel several times because of this "affaire pressante" as he calls it in a letter to a colleague in The Hague. "Je me suis détaché de la communion de vôtre Eglise" he writes to the same, "dans le dessein de me ranger à la communion de l'Eglise anglicane, aussitôt que je serai arrivé en Angleterre oû je me dispose d'aller incessament, et oû j'ai actuellement un Logement arrêté" (20).

It seems, however, that in spite of all his efforts Paul Maty was not successful in establishing himself in England, where he stayed several months "dans l'infructueuse espérance d'y trouver un nouvel établissement", as one can read in the memoirs of François Bruys, who also relates that on Paul Maty's return "ses persécuteurs le chassèrent de La Haye" (21). He must have decided to move to Leyden then where in 1731/32 three generations of Maty's are entered in the Album Studiosorum Academiae Lugdunum Bataviae; the enrolment as students at Leyden of grandfather, father and son seems almost comic:

1731, Oct. 15. Paulus Mati, Beaufortio-Delphinas. 49.
1732, Mart. 31. Matthaeus Mati, Montforesinis. 14, P.

Although Paul Maty had lost his source of income on leaving The Hague - he laments in his Apologie, "on m'a forcé de quitter mon établissement (de catéchiste, de 1300 livres de revenue), qui me donnolt de quoi entretenir ma famille" - the material loss cannot have been of great consequence as he lived quite comfortably in Leyden, "paisiblement" as F. Bruys puts it and, according to A. Ypey, "met tijdelijke middelen door de Voorzienigheid rijkelijk gezegend". Instead of joining the Anglican he joined the Remonstrant Church, "bij welke hij buiten eenige bediening voortaan geleefd heeft" (22). In 1733 C. E. Jordan, then on his "voyage littéraire" through France, England and Holland, visited Paul Maty and recorded: "J'ai vu à Leyden Mr. Matty. Il a dans la Physionomie quelque chose de particulier: il paroit sombre et rêveur. Il parle très peu, à moins qu'on ne le mette sur le Chapitre de ses Affaires. Il a été excommunié" (23).

ii. Maty in Holland

It is difficult to say how much his father's lot affected the young Matthieu Maty. But we can surmise from the following dedication addressed to his father in 1740 how close his relationship with his father must have been, and how much energy and hope, but also how much love, Paul Maty invested in his son's education: "Maître et Directeur de mes
études et de mes sentimens, c'est vous qui de bonne heure m'avez appris à penser, et qui, par vos instructions moins encore que par vos exemples avez taché de me rendre la réflexion familière et la vertu aimable. Ami fidèle, j'ai toujours puisé dans vôtre sein les conseils et les secours les plus propres à m'animer, et à me soutenir" (24). His father taught him Greek, Latin, Hebrew and mathematics (25), and when he was barely fourteen enrolled him at the university. This was an exceptionally young age, even in those days, when most students enrolled at fifteen, sixteen, seventeen or even eighteen (26). Following his entry in the students' register we find a capital P, which stands for philosophy. The study of philosophy comprised grammar, rhetoric, dialectics, mathematics, physics and ethics, and served as propaedeutics for all students (27). Maty's subject proper was medicine, but he must have continued the study of philosophy besides, as he obtained a doctorate in both, with two different dissertations, at the end of his studies.

Young Matthieu Maty came to the University of Leyden when its fame, as well as the quality of its teaching, was at its height. It was not only the time of Boerhaave, but also of 's Gravensande, Burman, Albinus, Gaubius, Schultens, and other famous men who attracted ever growing numbers of foreign students to Leyden. The medical faculty under Boerhaave comprised more than 600 students, more than half of whom were foreigners (28). Although Boerhaave was already in his old age and died before Maty had finished his studies, his influence must have been considerable as it inspired Maty's first literary performance, the Eloge Critique de H. Boerhaave (29). It may have been his example that taught Maty that humanity, gentleness and modesty that is so often mentioned by contemporaries. For Boerhaave was a very exceptional teacher; apart from the qualities "essentielles aux grands professeurs, Boerhaave avoit encore celles qui les rendent aimables à leur disciples", in Fontenelle's words, and "il leur faisait sentir une envie sincère de les instruire" (30). His lectures were interspersed with quotations from the classics, with anecdotes and examples taken from all branches of knowledge, and very often they were moral lessons as well. This is how Maty himself describes the effect of Boerhaave's lectures upon him: "Je puis assûrê, que jamais on n'en sortoit, sans se sentir pénétré d'une satisfaction intime, fruit de l'augmentation des connaissances, qu'on venoit d'acquérir" (31).

Boerhaave's lectures, which he gave in his own house, were overcrowded. The diligent Maty went to them half an hour early in order to secure a seat (32). Often, too, Boerhaave took his students with him to his patients in hospital to give them practical instruction. It is this practical and experimental quality of his teaching that Maty admired: "Les Etudians se voyoient animés à se régler un jour sur une pratique aussi méthodique et aussi raisonnée" (33). What Maty preferred to brilliant ideas and propositions was demonstrable truths. He preferred to learn by experience and reasoning rather than by hypothesis.
and theory. This was the new Newtonian spirit which had superseded
the teaching of Descartes at Leyden. For Descartes and Cartesian
hypotheses Maty expresses nothing but contempt: "Son système eut le
sort de tout ce qui n'est que système; il fut suivi aveuglement, jusqu'à
cel que les expériences l'ayent fait presque entièrement oublier" (34).

Maty's life of Boerhaave was the fruit of his association with a
"literary society", a student club which met regularly to discuss and
read papers to each other: "Je n'eusse peut-être jamais songé à tra-
vailler sur ce sujet, si dans le cours de mes études Académiques je
ne me fusse trouvé d'une Société Littéraire", Maty writes in the
preface, "dont chacun des membres devoit fournir à son tour un Dis-
cours de sa façon. La mort de Boerhaave m'offrit un sujet bien triste...
j'osai de jours après sa mort (le 10 Octobre; 1738) présenter à la
Société dont je viens de parler, la première ébauche de l'ouvrage que
je communique à présent au Public" (35). Unfortunately we do not have
the first version of this paper as he read it to his literary friends in
October 1738; the published essay of 1747 is clearly a carefully re-
vised, much augmented and polished version of the initial draft. Maty
had, of course, the misfortune that between the first and the published
version several other studies of Boerhaave's life appeared, notably
Fontenelle's "Eloge", and Samuel Johnson's "Life", published in the
Gentleman's Magazine in 1739. Another "Life", by John Burbon, ap-
peared in 1743 while Maty's work was already at the printer's, from
whose hands he retrieved it to revise it once more. The great delay
in publishing his Boerhaave shows not only how scrupulous a writer
Maty was, but also how anxious he was about his reputation and how un-
willing to commit himself. As he was to say in later years, he found
writing a very delicate business, and of all authors he deemed him-
selj "le plus timide" (36).

A memorable event during his student days was a game of chess
with Voltaire, who visited Leyden in 1736. More than twenty years
later Maty wondered whether Voltaire still remembered a certain
young man "extrêmement étourdi", who accompanied him to the li-
brary where he was imprudent enough to propose a game of chess to
him "et de se faire battre par lui" (37).

Maty finished his studies at Leyden on 11 February 1740, with
two simultaneous dissertations; one in philosophy entitled De Usu, the
other in medicine on a related subject, with the title De Consuetudinis
efficacia in corpus humanum. The subject of his philosophical disser-
tation was rather unusual in those days and attracted some attention
when Maty published a revised version of it in French in 1741, with
the prefatory remark that there were more essays "que je pourrai
faire paroître dans peu" if this publication met with sufficient success
(38). A copy of the French edition was sent to the well-known Hugue-
not critic Jean Barbeyrac at Groningen, a collaborator of the Biblio-
thèque Raisonnée, who wrote to the publisher La Motte in Amsterdam
on 1 August 1741: "Il y a environ quinze jours, qu'un Batelier m'apporta \textit{franco} un petit paquet ou je trouvai un petit Livre intitulé \textit{Essai sur l'usage} ... Il y avait une Lettre anonyme ... qui dit, qu'on ... souhaitteroit fort de pouvoir savoir mon sentiment sur les principes de ce coup d'essai d'un Jeune Auteur, fort disposé à profiter des remarques qu'on feroit sur son Ouvrage ... en y jettant les yeux par ci par là, je me suis vû cité plusieurs fois" (39).

Maty cannot have received much encouragement from Barbeyrac as he did not publish any further philosophical essays, but Barbeyrac may have been the person who invited him to contribute to the \textit{Bibliothèque Raisonnée} (40). A propos of his desire to become a philosopher Maty wrote in 1763: "Les idées de métaphysique ne sont plus pour moi familières; et il se peut bien que l'ardeur avec laquelle je m'y étois livré dans la jeunesse et le dégout causé par mes mauvais succès ait rendu plus vif mon dégout pour cette étude" (41). The dedication to his father of the \textit{Essai sur l'usage} quoted above bears the date Utrecht, 20 September 1740, which indicates that Maty did not leave Holland immediately after he had finished his studies. Perhaps he solicited here and there for employment before he made up his mind to emigrate to England; we know for certain, however, that he arrived in London before the end of 1740 (42).

iii. Maty's early London activities

The London of those days had certainly an international character. In 1757 George Burrington remarked that about "two-thirds of the grown persons at any time in London came from distant parts" (43). It attracted the best and the worst, the enterprising and the parasitic classes; it swarmed with foreign refugees, criminals, and adventurers from all parts of the globe who, one is surprised to read, were generally classed indiscriminately as "French" by the hostile London populace (44). This hostility towards the French was no doubt caused by the age-old competition between the two countries and by the fear that the French with a lower standard of living would come over to England and work at a cheaper rate than the English. That this fear was not unfounded appears from the following observation of a French traveller in 1764: "Ce serait ici le lieu d'observer combien est grand le nombre des Français réfugiés à Londres et dans toute l'Angleterre, où ils ont fondé des maisons de commerce très puissantes et très anglaises aujourd'hui. Tristes effets de la révolution de 1685!" (45). Although by the middle of the eighteenth century hostility towards foreigners had somewhat abated, J. P. Grosley still recalls that during his visit to London in 1765, "my French air, notwithstanding the simplicity of my dress, drew upon me at the corner of every street a volley of abusive litanies in the midst of which I slipt on returning thanks to God that I did not understand English" (46). Yet England remained forever attractive to the intelligent foreigner, and London was re-
nowned to be very different from the other European capitals: "it was a miracle of wealth and splendour, its crimes and its luxury, its pleasures and its opportunities were legendary" (47).

Matthieu Maty entered this many-facetted world at the age of twenty-two. He had taken his parents with him - his aged grandfather who had still been living with them in Leyden had died in 1739 (48) - and their companionship will certainly have made his acclimatization to his new surroundings less difficult. Perhaps he could even profit from the connections his father had established ten years before, but he must soon have found that social success - or, in Leslie Stephen's words, "the power of making oneself agreeable to the ruling class" - was the essential precondition to all other success in those days (49). He certainly did not fail to make the acquaintance of the famous Richard Mead, whose "Life" he was to write in 1754, for "no foreigner of any learning, taste or even curiosity ever came to England without being introduced to Dr. Mead" (50). Apart from being a famous physician, Richard Mead was a great collector of antiquities; his collections and library were world-famous, as was his generous patronage of scholars and artists from all parts of the world. "Our maecenas was frequently the only man in company", Maty writes, "who was acquainted with all their different languages, and was able to perform the office of interpreter to them all" (51). In Mead's large house in Great Ormond Street "ingenious men" were sure to find "the best helps in all their undertakings", and if it was not Dr. Mead himself who helped them, he provided the right connections: "His intimacy with the rich and great gave him frequent opportunities, of making them contribute to what they understood the least, and despised the most" (52).

One of the habitués at Dr. Mead's was the aged Pierre Desmaiseaux, one of the authors of the Bibliothèque Britannique, and if Maty did not know him already he must have met him there (53). A. Firmin-Didot maintains that Maty became one of the "editors" of the Bibliothèque Britannique, whereas J. M. Quérard, Ch. Weiss, and L. G. Michaud state that he became a "collaborateur" (54). The difference is, however, only nominal. It means that in the early forties Maty became part of that "literary agency" already referred to in the Introduction, a group of French journalists who habitually gathered at the "Rainbow" in Marylebone and who "compiled, edited, translated and contributed" literary news to the French periodicals published in Holland (55). Another magazine to which Maty contributed in his early journalistic days in London was P. Massuet's Bibliothèque raisonnée des ouvrages des savants de l'Europe (Amsterdam, 1728-1753). To this he sent little notices called "Nouvelles de Londres" and contributed an occasional article, one of which was the review of David Mallet's Amyntor and Theodora in 1747, which Gibbon refers to in his diary (56). Jean Des-Champs, a Huguenot like Maty, newly arrived from Berlin, testifies to his contributing to this periodical in a letter to Formey of 26 December 1747, in which he describes the London scene: "Il y a parmi les
Laïques François quelques gens de lettres qui se distinguent. Tel est M. Maty, Docteur en Médecine, et fils du fameux Maty qui vit encore, et qui est un petit vieillard vif comme salpêtre. Son fils est l'auteur des Extraits des Transactions, et des nouvelles littéraires de cette ville, qui s'insèrent régulièrement dans la Bibliothèque Raisonnée, et vous pouvez juger par là de sa capacité; c'est un grand mathématicien, et un jeune homme plein d'esprit" (57).

While Maty was thus busy exercising his journalistic talent, he by no means neglected his medical career. He became acquainted with many of the leading or up-and-coming medical men of the day such as William Hunter, who radically reformed surgical education by introducing courses of anatomical lectures with actual dissections of dead bodies, and the young Scotsman, John Fothergill, who came to London at the same time as Maty, and quickly made a name for himself as "a leader, and to a large extent a founder, of the school of practical physicians" (58), and who soon had one of the biggest and most lucrative practices in London. The already well-established doctor Sir John Pringle was likewise among Maty's early acquaintances and together with Mead recommended Maty in 1751 as Fellow to the Royal Society (59).

The physicians in those days, just like the literati, had their favourite coffeehouses where they were wont to meet either accidentally, or, more frequently, at appointed days and hours, to discuss the latest news, developments and publications of their profession. Maty must have been a very busy customer of the London coffeehouses in order to keep up with both his callings. Among the physicians he belonged to John Fothergill's select circle of friends and acquaintances who met regularly for the purpose of reading papers to each other, which later were published as Medical Observations (60). They used to meet at the "Mitre" in Fleet Street, but later on the club changed its locale to the "Queens Arms" in St. Paul's Churchyard, where Benjamin Franklin on his visit to England attended some of the meetings, recalling the doctors as a "club of honest Whigs" (61). Among the literary coffeehouses, "Old Slaughter's" in St. Martin's Lane was one of Maty's haunts (62). It was "the resort of artists and of foreigners, especially Frenchmen, and Johnson is believed to have frequented it when he first came to town in order to learn to speak French, but, says Hawkins, 'he never could attain to it'" (63). It was probably here or at the "Mitre" that Dr. Johnson met or at least sometimes saw Maty and classified him in his mind as "the little black dog", as he was to refer to him in 1756 (64).

Despite his father's break with the Walloon Church, Maty's French-Huguenot background served him well as an introduction to a wide circle of distinguished French refugees, among whom he found his first wife, Elizabeth de Boisragon, daughter of Louis Chevalleau Seigneur de Boisragon, who had come over to England in the train of William of Orange, and of Marie-Henrietta de Rambouillet, a daughter of Nicolas de la Sablière, Marquis de Rambouillet (65). On 9 December
1743, just three years after his arrival in London, Maty obtained a marriage licence from the Archbishop of Canterbury and on 13 December 1743, "Mr. Maty, garçon, Docteur en Médecine, par. de St. Anne, Westminster" married "Elizabeth Bolisragon, par. St. James, Westminster, dans la chapelle de Spring Garden par Mr. Muysson, min. de la Savoie" (66). Spring Garden was one of the several small chapels belonging to the Huguenot church of the Savoy in Soho, where Maty settled. It was a rather fashionable parish and many of the better-known Huguenot families were members of this church. "The far greatest part of the nobility and gentry that came over to England at the time of the persecution under King Louis XIV, resorted to it and desired to be admitted members of the said church", J.J. Maje ndie recorded in 1748 (67). "But there is a nobility of intellect as well as of descent, and this is also well represented", W. and S. Minet wrote in 1922, "to take two instances only, we find Matthew Maty, a Doctor of Medicine, a fellow of the Royal Society and later Chief Librarian of the British Museum, and what must have been the greater part of the Gosset clan, renowned as art workers" (68). Maty lived in Hollen Street, a street laid out in 1715-16 and completed by 1724. In 1752 he moved to Thrift (Frith) Street, just a block away from his previous habitation. In 1720 John Strype had described Frith Street as "graced with good Buildings, well inhabited, especially towards Golden (Soho) Square". There had been considerable rebuilding in the 1730's though, and most of the houses after that were "narrow-fronted buildings having the standard two-room plan" (69). On 18 December 1744, Maty's first child, a son, was born, named Henri Paul (later to be called Paul Henry) (70).

In the following year, stirred by the political events, Maty wrote a longish poem entitled Ode sur la Rébellion de MDCCXLV en Ecosse (71). The long dedication or epistle which precedes the Ode, gives us a glimpse of Maty's religious and political feelings at the time of the Scottish rising. "L'Historien est fondé à ne découvrir dans ses Ecrits ni sa Patrie ni sa Religion. Il n'en est pas de-même du Poëte... mes Vers sont l'ouvrage de mon coeur", he asserts before he goes on to vent his hatred of Catholicism and his love of humanity: "si je déteste les maximes de Rome, c'est qu'elle se croit dispensée de cette bienveillance universelle, qui est le grand caractère de l'Humanité, et dont j'aime à me sentir animé ... Je puis aimer un Catholique; mais je ne puis que détester ses principes, et je dois craindre ses fureurs". If his Ode does not please, he begs to be judged at least by his intentions: "Qu'on me rende la justice d'attribuer la composition de ma Pièce à l'amour du Bien public, au zèle pour la Religion et pour les Loix, à la fidelité pour un Monarque aussi digne d'amour que de respect, et à l'admiration pour un Prince, qui fixe les yeux de l'Europe, et qui fait les délices de sa Nation" (72). The Ode itself is a rather hackneyed piece of poetry, declamatory in tone and rising here and there to a sadly conventional ardour:
D'Où partent ces coups de tonnerre?
Le Ciel ébranle ces Climats;
La Mer nous apporte la guerre,
La servitude et le trépas.
De tous côtés des voix plaintives
Annoncent sur ces tristes rives
Un Tiran, que l'orgueil séduit.
Le sang coule; STUART s'avance,
Devant lui marche la vengeance,
Et la destruction le suit ...

It received, however, an extensive laudatory review in the Bibliothèque Raisonnée, probably written by one of his journalist friends, who claimed that the imperfections of an unauthorized MS version, which had circulated "jusque dans les Pais étrangers" had forced Maty to publish it (73).

The Ode is addressed to M. L. C. D. C., whose friendship is praised and to whom the author wishes to express his thanks for encouragement. The mysterious initials, there can be little doubt, denote none other than the famous patron of the arts, the Earl of Chesterfield (Monsieur Le Comte De Chesterfield). When Leslie Stephen writes that in the heyday of patronage offices and public appointments were given away "to scholars who could write odes on victories or epistles to secretaries of State" (74), we see that Maty was eligible on both counts. Chesterfield, though lord-lieutenant of Ireland and away in Dublin at the time of the Scottish rising, returned to London in early 1746 to take up a post as Secretary of State for the northern department. However, the heyday of literary patronage was over, and as party government became organized, offices had to be given to gratify members of Parliament. So whatever Maty hoped to gain from this poetic effort, it neither procured him a sinecure nor did it gain him the title of poet, except with Gibbon who later was to refer to him as an author who "sometimes aspires to the character of a Poet" (75).

The Ode is, in fact, not the first poem Maty wrote, but his earlier efforts remained unpublished until he inserted them in the early numbers of the Journal Britannique. Among them is a long lyric poem entitled "Vauxhall", dedicated to Fontenelle, à propos of which Maty states that other occupations leave him no longer time or inclination "de sacrifier plus longtemps à ces Muses légères" (76). "Vauxhall", perhaps because of its flattering dedication to Fontenelle, had the honour of being reprinted in the Mercure de France of November 1750, with the comment that it was by an Englishman, "mais ce qui est fort étonnant l'Anglais n'est jamais venu en France et l'Ouvrage est un Poëme". This success tempted Maty to publish another early poem entitled "Adieux à un Ami", a long effusion of rolling Alexandrines, dated 9 September 1741, probably addressed to Peter Templeman, a fellow student of Maty's at Leyden and a close friend of his early London days (77).
The dedication of Maty's Ode to the Earl of Chesterfield points to an early acquaintance between Maty and this notorious patron of literature. Michaud states that when Maty came to England "il reçut un accueil distingué du célèbre Lord Chesterfield qui ne négligea rien pour lui rendre agréable le séjour de Londres" (78), but it has been impossible to ascertain the correctness of this information. A. De Morgan traces their friendship to their mutual acquaintance with the famous Huguenot mathematician Abraham de Moivre and records that "Maty was the especial friend, and Lord Chesterfield the pupil of De Moivre, who lived till 1754, and seems to have kept his friend and his old pupils together in a kind of clique" (79). Maty, in his "Mémoire sur la Vie et sur les Ecrits de Mr. de Moivre" which he published in the Journal Britannique, corroborates this statement; he mentions Macclesfield, Cavendish, Scot, Daval, Dodson, and Chesterfield as De Moivre's disciples and implies that they came together at De Moivre's social evenings, recalling De Moivre's conversation as "universelle et instructive. Il n'affectoit point de parler de sa science, et ne se montrait Mathématicien que par la justesse de son esprit" (80).

There is also a medical side to Maty's relationship with Chesterfield, and the latter must have held the man of letters and the physician in equal esteem as he praised him repeatedly to his son in his second capacity: "Should it be anything more", he writes à propos of an ostensible cold, "pray consult Dr. Maty, who did you so much good in your last illness, when the great medicinal Matadores did you rather harm" (81). During his first decade in London Maty's chief income must in fact have come from his medical activities, although as a foreigner he only possessed a "bishop's license", and was summoned in 1765 by the College of Physicians for "illegal practice" (82). There is no doubt, however, that he made a comfortable living by treating wealthy patients and that "the friendly protection of some eminent brother of the faculty assisted him to force his way through the crowd", as he writes in his Memoirs of Richard Mead (83). At least he is described to Archbishop Herring as "living in easy circumstances" in 1754 (84). In the meantime Maty's family was growing. Henri Paul, born in 1744, was followed in September 1746 by a daughter, Louise, and in March 1748 by a second daughter, Anne Gilette (85).

iv. Editor of the Journal Britannique and F. R. S.

In 1747 the Bibliothèque Britannique expired for reasons of bad management and discord among the "société" of London journalists that filled its pages. Time and again their Amsterdam publisher, Pierre de Hondt, had lamented the irregularity and delay with which he received the articles, until he found it impossible to continue the publication (86). Maty, who had been a contributor, was aware that
this kind of journal was still in great demand on the continent as well as in England, and realized that now there might be a chance to emerge from his literary anonymity by starting a magazine similar in content to the Bibliothèque Britannique but under different management. He had seen enough of the hazards of group enterprise, and looking back to the founders of French literary journalism, to the great Pierre Bayle and Jean LeClerc, he decided that if he were to undertake the publication of a periodical, it would have to be along Bayle's lines; i.e. it would have to be known as being entirely his own work. For one thing he would have to think up a new name to distinguish his new venture from its predecessor; secondly, he would have to edit it under his own name and not anonymously as was the usual practice then; and thirdly, he would have to do most of the writing himself. All this could, of course, not be decided in one day, and it must have taken Maty some time to make the necessary arrangements; but he planned it neatly and in January 1750 started a monthly publication entitled "Journal Britannique par M. Maty, Docteur en Philosophie et en Médecine, à La Haye, chez H. Scheurleer, Junior".

Henri Scheurleer, who published the Journal Britannique at The Hague, was the nephew of the anglophile Hendrik Scheurleer who may have been an acquaintance of Maty's father from his days at The Hague (87). He had served his apprenticeship with Pierre de Hondt, the publisher of the Bibliothèque Britannique, in 1744, and in 1749 became a member of the guild (88). The association between Maty and Scheurleer must have been one of expediency as well as of congeniality as the latter from 1749 onwards definitely specialized in the sale of English books and as early as October 1750 announced the project of a circulating library "très choisie et très diversifié de livres Anglois et François" which in its day was a unique and daring venture (89).

Maty set about gaining the favour of the public for his Journal with the greatest care and diplomacy. In his Projet he promised to write about all English publications that would appear interesting to him, and "on passera, sans scrupule, du Sermon à la Poësie badine, et de la Métaphysique au Roman. On présentera les essais du Génie, les Amusemens de la raison, les ébauches de sistèmes etc." (90). A preface which would explicitly state his policy he left, however, carefully unwritten until the fourth number in order to "recueillir les avis et les critiques de ses juges pour se confirmer dans son plan ou pour le rectifier" (91). There is obviously a certain coquetry in this, but there is also, underneath, his hesitation and the wish to be "useful" to the republic of letters by acquainting it with what appeared worth knowing without being boring or pedantic.

The criticism which Maty made in the first "Nouvelles Littéraires" à propos of his English rival, the Monthly Review, might stand for a negative statement of his own virtues: "Leurs [the authors'] extraits sont rarement ... étendus; ils se bornent souvent à trans-
crire quelques morceaux des livres qu'ils annoncent; ils n'excluent point les ouvrages ou mauvais ou frivoles, dont les titres pourroient attirer les lecteurs; enfin ils ne me paroissent pas toujours exempts de préjugés nationaux" (92). The authors of the Journal de Trévoux were correct in saying that with the innovation of publishing a critical review under his own name, Maty incurred the obligation to be "polite" (93). Politeness is certainly one of the characteristics of all that Maty has written, which does not mean that he was uncritical, but that he handled "the rod of criticism", as Gibbon puts it, "with the tenderness and reluctance of a parent" (94). The Journal Britannique was successful from the start and quickly gained Maty an authoritative reputation in literary circles both in London and on the continent.

In the summer of 1750 Maty paid a short visit to the continent which is recorded in a letter to Voltaire, dated 22 June 1750, in which he talks about two hours spent with Voltaire as "une des plus agréables époques de ma vie" (95). But while his literary activities were thus off to a promising start, Maty's private life received a severe blow. Both his wife Elizabeth and a third daughter, Suzanne, died shortly after the latter's birth in July 1750. There is a remark by Maty in the Journal Britannique which gives us a glimpse of his feelings about this loss. He quotes a letter by Melmoth extolling the virtues of a loving wife, at the end of which he exclaims: "Heureux, ce n'est plus Mr. Melmoth qui parle, heureux qui a une telle épouse; plus heureux encore celui qui séparé d'une telle compagne ne se voit point forcé de jeter des fleurs sur son tombeau, et de dire avec Malherbe

Et rose elle a vécu ce qui vivent les roses
L'espace d'un matin" (96).

Although the public records give no exact date of the death of Elizabeth Maty, these lines published in September 1750, as well as the following extract from a letter by Maty's friend Jean DesChamps point to late July or early August. On 14 August 1751 DesChamps writes to Samuel Formey at Berlin: "M. Maty est de tous mes amis celui que je fréquente le plus. Nous nous communiquons toutes les nouvelles littéraires qui parviennent à notre connaissance, et l'on nous regarde ici comme la source de ces sortes de curiosités pour ces Cantons ... C'est un homme d'un génie brillant; et de beaucoup de savoir. Il a tout au plus 35 ans, et il est Père de 3 enfans, et Veuf depuis un an" (97). In 1752, however, we find Maty remarried to Mary Dolon Deners of Marylebone, "an English Gentlewoman" of Huguenot descent, daughter of Peter Anthony Dolon, Seigneur de Ners and Rachel Casamajor. In July 1753 a daughter Jeanne is born to them, who must, however, have died at an early age as we do not find her recorded in Maty's will or in his printed pedigree. Another daughter, Marthe, Maty's last, was born in 1758 (98).

In 1751 the success of his Journal Britannique procured for Maty a fellowship of the Royal Society of London. His Certificate, dated
13 June 1751, and signed by Thos. Birch, R. Mead, M. Folkes, John Pringle, and John van Rixtel reads: "Matthew Maty, M. D. of Hollen Street, Soho. A Gentleman well versed in Mathematics and Philosophical Learning, and Author of a periodical Work entitled Journal Britannique, designed to do Justice to the writers of our Country, and containing several original pieces of his own, four volumes of which Journal having been presented to this Society, being desirous of election into it, is accordingly recommended by us, upon our personal Knowledge, as worthy of that Honour" (99).

v. Librarian of the British Museum, Member of several European Academies and Secretary of the Royal Society of London

Once the doors of the Royal Society had been opened to him, Maty's chances of rising to some kind of public office became more substantial. In 1753 negotiations were well under way for the foundation of the British Museum which was to house Sir Hans Sloane's Collections, the Cottonian Library, and the Harleian Collection of Manuscripts, and advertisements were placed in the London newspapers for several librarians who would be needed to take care of these libraries and collections. Among the many applications for employment in the new Museum which were received between 1753 and 1756, when the appointments were made, we find a "memorial of Matthew Maty, M. D." to the effect "That Your Lordship's memorialist being informed that the officers under the Head-Keeper to the British Museum are very soon to be appointed, he most humbly begs leave to sollicit the favour of your Lordship's nomination. - The Memorialist hopes that his character in life, and in the Republick of Letters is such as may not debar him of every claim to the honour he sollicits, and that his diligence and zeal in the discharge of his trust and in the pursuit of learning will in some measure supply the want of greater abilities, nowhere so completely attained as at this source of knowledge" (100).

This letter was accompanied by two recommendations to the Earl of Hardwicke bearing no date, but evidently written in the beginning of 1756, one from Hardwicke's eldest son Phillip Yorke, Lord Royston (101), and one from John Jortin, the "well-known anglican divine", as Boswell called him, who was a personal friend of Maty's (102). Lord Royston's letter stated that Maty was "extremely well qualified to be one of the Under Librarians, as his knowledge of French will make him very useful, in attending upon Foreigners. He is certainly a good Scholar, and understands Books extremely well, of which he has given the strongest proofs in a very elegant and judicious Literary Journal, the Publication of which he has just dropt" (103). John Jortin wrote in more glowing terms: "without any compliment to him, I believe there is not a man in England more fit for it ... If the Trustees should chose him for one, they would do a favour to him, and an honour to themselves" (104).
Another letter by John Jortin, dated 12 February 1756, and written as a sequel to the recommendation, must be quoted from at some length as it sheds so much light on Maty's reputation at this time:

Besides a knowledge of the learned languages, Latin, Greek and Hebrew, he speaks French and Dutch. English he understands and writes and speaks, as you know, very well. He hath indeed something of an accent (and yet very little) by which you may discern that he is a foreigner. - He can read Italian, and intends to learn to speak it, which I dare say he will accomplish in a few months.

He hath studied natural Philosophy; and was instructed in Mathematics by a very able master, by his own father. - He is Fellow of our Royal Society, and member of the Academy at Berlin, into which he was elected by the recommendation of his friend Monsieur Maupertius; and he holds correspondences with several members of the Academy of Paris, and with other learned men abroad. - One thing there is upon which he and I consulted together, and which I would not mention to any except friends, lest possibly it should be made an objection to him. He is not naturalized; but he is determined, if he should succeed in this affair, to get it done, as he is settled here for life, and as his wife is an English Gentlewoman, though she speaks French very well. His children, being all born here, are naturalized by birth (105).

The point about Maty's naturalization is very revealing. Around 1753 there had been proposals in Parliament to naturalize the many Jews and French Huguenots living in London, but these proposals had met with opposition, as London was already swamped with foreigners and one did not want to encourage immigration. The London populace, as has already been mentioned, was very anti-French, as it was anti-Jewish and anti-Irish, a popular cry being "no Jews, no wooden shoes", that is, no Frenchmen (106). Also, naturalization done privately was very expensive; thus Chesterfield wrote in 1745, "now it costs a foreigner above a hundred pounds to be naturalized" (107). As there is no mention of Maty in the Acts of Naturalization, and as he still refers to himself as a "foreigner" in 1760, we may assume that Maty, once he got his appointment at the British Museum, in fact never bothered "to get it done"; yet he passed for an Englishman in France, and as such he was depicted by Carmontelle in 1764 (108).

Maty was appointed under-librarian of the British Museum on 19 June 1756. Apart from Lord Royston and John Jortin, Chesterfield also
seems to have put in a good word for him, and furthermore at least
two of the acting trustees were friends of his (109). At that time there
was an establishment of one principal librarian, three under-librarians
or keepers and three assistants in the British Museum which was sub-
divided into three departments. Together with Maty (department of
printed books) were appointed Dr. Gowin Knight as principal librarian,
Dr. Charles Morton for the department of manuscripts, James Emp-
son for the department of natural and artificial productions, two
assistant keepers and Peter Templeman (in 1758) as keeper of the
readingroom (110). Maty's salary was £100 a year plus an allowance
for coal and candle; apartments were provided for the librarians at
Montagu House and each of them had to give "a bond for 1500 pounds
to bar against embezzlements and breach of trust"(111). Immediately
after his appointment Maty moved from Soho to Montagu House in
Bloomsbury Square, where he occupied the North-part of the East-
wing and had free use of the park and garden. In November 1756 he
had a watercloset and several Dutch stoves installed and was allowed to
accommodate his own library in two "garrets in the body of the
house", where he promised "not to make use of fire or candle ... at
any time" (112).

Maty had stopped the publication of the Journal Britannique in
December 1755 and one of the obvious reasons for this had been his
expectation of an appointment as Museum official. In the meantime
another honour had been conferred upon him as a result of his five
years' literary labours. This was his election on 16 January 1755 as
foreign member of the Academy of Sciences of Berlin, to which he
had been recommended by its president, P. L. Maupertius, and by its
secretary J. H. S. Formey, with whom he had been in contact since
1751 (113). In 1759 Maty was also invited to join the Royal Society of
Haarlem as foreign associate, an honour of which he was in his own
words "aussi sensible que l'eut été un Grec au milieu de Rome à la
bourgeoisie d'Athènes" (114), and in 1765 he became foreign member
of the Royal Academy of Sciences of Sweden.

Maty's task at the British Museum was far from being a sinecure.
Apart from acting as guide, watchman, and part-time secretary his
first ten years there were spent in re-arranging and cataloguing the
books of the Sloane collection and of the Old Royal Library, donated
to the Museum in 1757. The long time employed in this work will sur-
prise us less, when we read that it "might have been sooner finished,
had my attendance in the Library not obliged me to work at it only in
broken intervals and with a fatigued mind" (115). As visitors were,
according to Maty, "admitted too frequently, in too great number and
at inconvenient hours", it is also not surprising to hear one of them
complain that he was "hurried silently through Montagu House in a
regulation period of thirty minutes" (116). J. P. Grosley, however, re-
cords with great fairness to Maty and Morton, who took-turns in show-
ing visitors around, that they satisfied "avec l'empressement le plus

22
obligeant, la curiosité de l'Anglois et de l'étranger; mais le coup d'œil rapide auquel on se trouve borné par la crainte d'abuser de leur complaisance, brûle une foule d'objets qui ne peuvent que gagner à l'examen" (117).

The inconvenience caused by the original regulations for the admission of the public to the Museum and the duties imposed upon the librarians by the trustees, induced Maty in 1759 to propose A scheme for the more convenient shewing of the Museum. This scheme by which admission was restricted by a limited number of daily tickets was unanimously approved by his colleagues as well as by the trustees and was ordered to be printed and published in the London newspapers in 1760 (118). It shows Maty's practical, organizational talent which later was to earn him the principal librarianship; but it also shows his sense of self-preservation that rebelled against "the necessity imposed upon the officers not to stir out of the house. The profession of the officers engaged either in the church or in Physick must in that case be entirely given up... it could, considering the smallness of the salaries, hardly be borne by men desirous to be settled". Moreover, the librarians were supposed to make nightly rounds in order to watch for fires. This was especially disagreeable in winter and it put a strongly-felt restraint "upon the few social comforts left to persons already much confined, and almost constantly shut up" (119).

One senses in these and similar complaints, preserved in the minutes of the board-meetings, how hard it must have been for Maty to change from his free life as a journalist and a practising physician, spent in frequent social intercourse with his wealthy patients and with his literary and medical friends in the London coffeehouses, to an occupation with fixed hours which, honourable though it was, left him with few social comforts and a relatively small salary. It is true that Dr. Johnson thought £50 a year quite sufficient to live on, but then he did not have a family to support. It is not surprising, then, to find Maty soliciting for an additional post in 1760. This was the position of secretary to the "Society for the Encouragement of Arts, Manufacture, and Commerce" which had been founded in 1754, and which counted "lords, gentry, manufacturers, high officials, inventors, and agricultural experts" among its members (120). Maty applied for this post to the Duke of Newcastle, "the century's greatest exponent of the art of patronage" (121), who was Prime Minister at the time. Maty solicited once more the help of Lord Royston, to whose "kind and unmerited interposition" he avowedly owed his place in the Museum, arguing "that as on the one hand my salary in the Museum is little proportionate to the work to be done there, as it is to the education of a pretty large and growing family, so on the other the place I sollicit is perhaps the only one, which a foreigner, excluded by his birth from all places of trust and profit, might be encouraged to hope for by that government, which in all his writings he strove to defend" (122). Royston, however, in his function as Trustee of the British Museum,
angrily disapproved of the steps Maty had already taken without his knowledge to secure the secretaryship, and within a fortnight Maty withdrew his application. "I am extremely concerned", he wrote to Royston on 13 March 1760, "to find your Lordship's sentiments on this occasion so different from mine, and those of several of the Trustees which I applied to on this occasion... who declared that my pursuit was... far from being improper or likely to become detrimental to the interests of the Museum". But Maty was compensated by the Royal Society when in 1762 he obtained first the position of assistant secretary for Foreign Correspondence, followed in 1765, on the resignation of Thomas Birch, by the appointment as Secretary (123).

Among the many distinguished foreigners who visited the British Museum under Maty's guidance, one stands out for his reputation as an amateur of learning as well as of women. On a Monday morning in June 1763, "l'envie me prit d'aller voir ce cabinet fameux, qui fait tant d'honneur à l'Angleterre", Casanova writes in his famous Mémoires. "J'y fis connaissance avec le docteur Maty, dont par la suite je dus faire le plus grand cas". Unfortunately Casanova does not give any particulars about his future estimation of Maty, but he seems to have passed much of his time in England in Maty's company. "Je menais une vie tranquille et réglée", his Mémoires continue, "j'allais ou voir ma fille à sa pension, ou passer quelques heures au Musée britannique avec le docteur Maty", who conversed with him in "assez bon italien" and introduced him to England's living show-piece Dr. Johnson.

"One of the most curious aspects of the event is that it should have escaped the searching scholarship of eminent students of the life and times of Johnson", C. W. Stollery writes about this meeting "chez le docteur Maty" between Casanova and Dr. Johnson. The subject of their conversation, as was to be expected, was philology, Stollery relates; but the background of the scene displayed "elements of comedy that border on farce" - apparently because Casanova was influenced by Maty in his estimation of Johnson as the learned author of a dictionary, "dont on critique la trop vaste érudition. Ne quid nimis" (124).

vi. Maty and Edward Gibbon; his French acquaintances

His membership of the various European learned societies as well as his position at the British Museum and, finally, his activities as secretary to the Royal Society, provided Maty with a very wide circle of correspondents and acquaintances in Britain, on the continent, and even in the American colonies. He corresponded in Latin, French, English and Dutch, was busy cataloguing, ordering and adding to the collections of the British Museum, guiding distinguished visitors around
and introducing foreigners to London Society, attending the meetings of the Royal Society as well as his medical and literary clubs, writing articles, reading the learned journals, translating and even compiling an English-French dictionary which, however, seems never to have been completed (125). Time and again his letters start off with long apologies for delay caused by too many commitments.

An interesting interlude arose from Maty's connection with Edward Gibbon between 1758 and 1761. Gibbon returned from Lausanne in 1758 when the Seven Years' War between England and France was at its height. He crossed through France disguised as a Swiss officer and brought with him to England his first literary production, an unfinished essay written in French, entitled "l'Etude de la Littérature". Without many friends and very unsure of himself, Gibbon cast about for an adviser and a possible judge of his literary talent, and it is very telling that he should have approached Maty; "my conduct was natural, my motive laudable, my choice of Dr. Maty judicious and fortunate", Gibbon wrote rather complacently in retrospect. "His reputation was justly founded on the eighteen Volumes of the Journal Britannique, which he had supported, almost alone, with perseverance and success. This humble though useful labour, which had once been dignified by the Genius of Bayle and the learning of LeClerc, was not disgraced by the taste, the knowledge, and the judgement of Maty" (126). Maty's answer to Gibbon's request to assist him with the writing of the Essai "was prompt and polite: after a careful examination he returned the Manuscript, with some animadversion and much applause". Gibbon completed his Essai at Beriton, where he stayed with his parents for the summer, and returned to London in December 1758 when he "discussed the design and execution in several free and familiar conversations" with Maty (127).

This is, however, Gibbon's version of the affair in an autobiography written long after the event; his letters of this period shed a slightly different light on these conversations. On 21 December 1758, Gibbon wrote to his father "I have seen Maty. Là Là. He made little or no excuse for having deferred writing, but has already criticised it with sense and severity. He finds it as I hoped. Good in general, but many faults in the detail". And on 30 December: "At last Maty and I have down-right quarelled. He behaved so very contemptuously to me! Never made the least excuse for having eked out two weeks into two months, left two letters I wrote him since, without any answers, never came near me, that at last I desired him to send back my manuscript. He did so. I then wrote him a letter to explain my behaviour. He answered it by another politely bitter. So tout est fini!" (128).

This sounds rather different from the Autobiography which speaks of "several free and familiar conversations" in the winter of 1758/59 after which, Gibbon continues, "I reviewed my Essay, according to his friendly advice, and after suppressing a third, adding a third, and altering a third, I consummated my first labour by a short preface,
which is dated Feb. 3rd., 1759" (129). This temporarily ended the
affair, for the essay was not published until 1761. Gibbon in the meantime, together with his father, joined the militia and led a wandering
life which removed him for over a year from books and study. In
April 1761, when they were in London, his father pressed him to
seize the opportunity to renew his relations with Maty and get his
essay published. On 29 April, 1761, Gibbon recorded in his diary,
"I settled with Maty, who promised to correct the sheets of my
Essai", and on 30 April, "I settled with Mallet about the printing of
my Essai" (130). The essay was printed and published under the
title Essai sur l'Etude de la Littérature, London 1761, by T. Becket
and P. A. de Hondt, in a small volume in duodecimo. Maty had corrected
the proofs in Gibbon's absence and had inserted, without his knowledge, as Gibbon claims, "an elegant and flattering Epistle to the Author". This Epistle, which is dated 16 June 1761, seems, however, to have pleased Gibbon only partially. It was composed, he says, "with so much art, that, in case of a defeat, his favourable report might have been ascribed to the indulgence of a friend for the rash attempt of a young, English, Gentleman" (131). Of the Essai Sainte-Beuve was to say in his Caueries that its only interest today is that it reflects the precocious inclinations of its author; as to the French, it seemed "de quelqu'un qui a beaucoup lu Montesquieu et qui l'imite; c'est du français correct, mais artificiel" (132).

While Maty was thus engaged in assisting Gibbon, his literary-
critical expertise seems to have been wanted in another quarter. From
the correspondence between Samuel Formey and Pierre Rousseau, the
editor of the Journal Encyclopédique (Liège 1756-1775) it appears that
negotiations were underway in 1758 to secure Maty as a contributor to Rousseau's Journal. On 9 August 1758 Rousseau wrote to Formey asking
him to intervene with Maty in his behalf. On 1 October he writes "J'ay écrit à Mr. Maty; j'attends sa réponse", and four weeks later: "J'ay eu l'honneur de vous marquer que Mr. Maty m'avoit demandé 40 Louis pour une très grande Correspondance; je lui ai fait connoitre ma situa-tion; je lui ai dit que je me contenterois de moins d'ouvrages pourvu que les articles fussent interessans et bien variés, et que je lui offerais 30 L. payés très regulièrement, que c'étoit tout ce que je pou-vols faire ... il ne m'a point fait la grace de me repondre ... Le tems presse, car il y a longtems que la partie Angloise est négligée dans mon journal" (133). In spite of W. Schröder's statement in his sketch of the Journal Encyclopédique, it seems that Maty after all declined the offer and did not collaborate with Rousseau. Instead, his friend DesChamps contributed to it, but not for long (134). Maty's literary activities around this time are described by DesChamps as neg-
ligible: "Mr. Maty ne compose plus rien que des bagatelles de tems en tems; il est très occupé et comme médecin, et comme bibliothé-
caire" (135). More revealingly, however, Maty writes about himself at this time: "ensevelis moi-même, engourdi, vieillissant, gémissant
surtout sur les folies et les divisions humaines, j'attends la paix pour me recueillir" (136).

Peace negotiations were started in 1762, with the Duke of Nivernais as chief envoy from France. He came to London in September 1762 accompanied by the famous Chevalier d'Eon, and from the latter's memoirs one learns that Maty was in frequent contact with both. A poem by Maty addressed to the Duke of Nivernais which appeared in two French journals of the time and which celebrates the peaceful reunion of England and France, testifies to Maty's reverential feelings for the duke who, he says, in spite of his rank and birth possessed "le don d'être aimable". According to the Chevalier d'Eon, the Duke of Nivernais was the most amiable of all European ministers, and the letters that passed between them after Nivernais' return to France, in which there is frequent mention of Maty, testify to the truth of this statement (137). Tears get in my eyes, he writes to d'Eon in May 1763, whenever I think of you, the good Doctor Maty, and the friendly reception I met with in England. "Je vous prie d'embrasser pour moi de toutes vos forces le bon Mathy. J'ai le coeur bien serré quand je pense à ses larmes et à la mine que vous aviez tous-deux sur le port de Douvres". Apart from being his friend Maty also was Nivernais' physician, and it was perhaps in the latter capacity that he accompanied the duke to Dover. In June Nivernais asked the Chevalier d'Eon to tell Maty that his "pauvre machine" was slowly recuperating since he kept to his prescribed diet, and in August there is mention of a lost prescription "de cette jolie médecine qui purge bien, et qui s'avale sans répugnance" Maty had prescribed for him, with the urgent demand to have it renewed (138).

Besides these two distinguished friends Maty had many more friends and acquaintances, professional and otherwise, among the representatives of the French élite of the time. When Gibbon went to Paris in 1763, Maty gave him letters of introduction to La Condamine and the Abbé Raynal; he knew Voltaire and was to meet Rousseau, when the latter sought refuge in England in 1766. He addressed verses to Mme Du Bocage requesting her bust for the embellishment of the British Museum. He was the friend and correspondent of the Comte de Gisors and the Comte de Caylus, of Charles Duclos, Secretary of the Académie Française, of Melchior Grimm, the author of the largest literary correspondence of the age, and of the baron d'Holbach whose house was the centre of the Encyclopedists (139); and when he went to Paris in October 1764 he reportedly was overwhelmed by "toutes les courtoisies et toutes les obligations" which the proverbial French politeness was capable of. Yet Paris does not seem to have pleased Maty much according to his friend DesChamps, who reports that Maty did not seem "enthousiasmé de cette fameuse ville, qui dit-il n'approche pas de la beauté des rues et des places de Londres", and if one is to believe Richard de Lédans, he was very critical of the inhabitants as well. Unfortunately both Fontenelle and Montesquieu, the two Frenchmen Maty admired most and had most longed to meet, were dead by then (140).
Maty's voyage to Paris had, however, not been made without a more specific purpose. This was to talk to the leading French medical men who were at that time engaged in a fierce controversy about the value of inoculation as a preventive of smallpox. Maty's role in spreading this salutary practice must receive some attention here because it highlights the humanitarian zeal which animated both his literary and his medical activities. Inoculation against smallpox was perhaps the most revolutionary and no doubt the most beneficial medical discovery of the century, and throughout his life Maty was one of its most fervent and convinced advocates.

Since his student days under Boerhaave and from the beginning of his sojourn in London, he had been in contact with the great supporters of inoculation, Sir Hans Sloane and Dr. Richard Mead and the doctors Pringle, Morton, Wolleston and Kirkpatrick (141).

It is true that inoculation against smallpox had already been introduced in England in 1721, when Lady Mary Wortley Montagu, who had seen the successful practice of it in Turkey, induced King George II to order the inoculation of six convicts lying in Newgate prison, but it took more than half a century to establish it as an accepted practice. In the fierce battle over inoculation Maty fought in the foremost rank. As he had already suffered an attack of the smallpox when he was twenty, he inoculated himself in 1754 by way of an experiment in immunity, an exact account of which he published in the _Journal Britannique_ for November of the same year. Shortly afterwards he translated into English La Condamine's Discourse on Inoculation, read before the Royal Academy of Sciences at Paris, which was published in 1755 and which greatly enhanced his reputation as an authority on inoculation. In the same year he also addressed a number of open letters to the faculty of medicine in Paris, still very conservative and hostile to inoculation, in which he referred to his own experience of immunity and defiantly remarked: "Je suis prêt à m'y exposer de nouveau ... trop heureux ... d'acheter à ce prix votre suffrage et le plaisir de contribuer au bien de l'humanité" (142).

Resistance to inoculation was obviously much stronger in France than in England, and just as in literature, the French were leaving the initiative to their more resourceful neighbour. In 1763, when the Duke of Nivernais was returning to the court of France, Maty supplied him with a memoir on the state of inoculation in England; in December of that year he supplied La Condamine, who was pressing him to enter the ranks of smallpox advocates in France, with data gathered from the London inoculation hospitals and, crossing the Channel in 1764, he addressed a revealing letter from Calais to the authors of the _Gazette Littéraire_ which concluded: "Du rivage où je vais m'embarqu je porte alternativement mes regards sur la terre où l'on sauve tous les ans par l'inoculation plus de dix mille vies, et ... sur celle où
l'on rejette encore une pratique aussi salutaire. Quels souhaits, quels voeux l'amour de l'humanité et les intérêts d'un Pays où j'ai reçu un accueil et des attentions qui ont si fort surpassées mon attente, ne m'arrachent-ils pas?" (143)

Maty's journey to France had been prepared by an intensive correspondence with La Condamine concerning the recent interdiction of inoculation in France, and led to Maty's acquaintance with one of the great inoculators in Paris at that time, the Italian doctor A. Gatti. It was to support Gatti's "Réflexions sur les préjugés qui s'opposent aux progrès ... de l'inoculation" that Maty had written the letter to the Gazette, and at his request Gatti wrote New Observations on Inoculation, which Maty translated and published in 1768 (144). In that same year Maty was involved in a medical controversy which concerned the various methods of inoculation. Needless to say, these were extremely primitive, consisting simply of taking fresh matter from a smallpox patient and bringing it under the skin of a healthy person who would then get the disease but in a very mild form; yet some doctors, obvious money-grubbers of the profession, managed to create a certain mystery around inoculation by insisting on a lengthy (and costly) treatment before the patient was inoculated. It was against these rather dishonest practices of some of his colleagues, notably Drs. Sutton and Sutherland, that Maty addressed two letters to Charles Chais at The Hague, the second of which was published as a tract in 1768 (145).

The widespread custom of preparatory treatment had indeed made inoculation an unnecessarily expensive affair, more or less reserved for the upper classes and among these mainly for adults; several hospitals for inoculation were opened in London between 1750 and 1768 but they did not receive children under the age of seven. In 1767 Maty called attention to the advantages of early inoculation in a paper read before Fothergill's medical society, but it was not until 1775 that his colleague Dr. Lettsom seriously took up the practice of inoculating infants (146). The struggle over inoculation lasted till after Maty's death, but it was largely due to his assiduity in spreading the knowledge and practice of it that inoculation became a gratuitous and generally accepted preventive measure against one of the greatest evils of his time (147).

An amusing episode in Maty's medical career was the revolution in 1767 of the licentiates of the Royal College of Physicians, of which Maty had become a member in 1765 (148). This institution, founded in the reign of Henry VIII, had become a close and rather contentious corporation by the middle of the eighteenth century. Originally the college had consisted of all physicians practising in London; these became fellows. Licences to practise were at a later date given to others, but the government of the college remained entirely in the hands of the fellows, who were recruited exclusively from the graduates of Oxford and Cambridge. In the course of the eighteenth
century the number of licentiates became larger, comprising mostly graduates of Scottish and foreign universities, especially Leyden, and including "some of the most distinguished physicians in the capital, who yet had no share in the government of the college" (149). When the college even ceased to invite the licentiates to the comitia, the latter were roused to action. After having addressed a joint letter to the President of the college signed by 25 licentiates, ten of them including Maty and his friends William Hunter and Henry Watson, repaired to the college on 25 June 1767, and took their seats uninvited at the comitia majora. On a later occasion twenty licentiates, Maty again among them, finding the college gates shut against them, broke them open and again forced an entrance into the college meeting, "whereupon those Licentiates Names being taken down by the Register the President dissolved the Comitia" (150). Six days later they came again, and when they were denied admittance, presented a joint letter, claiming voting privileges in the election of the officers. "It is hardly thinkable in these days", exclaimed R. H. Fox in 1919, "that eminent London physicians should gather vi et armis to break open the College gates" (151). It is heartening, though, to think of "the accomplished Maty" so resolved to claim the rights which he was paying for and which he conceived, rightfully we feel, to be his as a member of the College of Physicians.

These revolutionary activities had been hatched between January and June 1767 by an organization which Maty had helped to found and which called itself the "Society of Collegiate Physicians". Their official programme was "to promote the Science of Physic and thereby honour the Profession in general". At their first meeting on 16 January 1767, at the Crown and Anchor in the Strand the Society listed thirty members, its Committee consisting of Sir William Duncan, Drs. Dickson, Fothergill, Huck, Hunter, Maty, Morris, Morton, Rupal, Silvester and Watson. They resolved to meet and dine regularly and to read medical papers to each other which, when approved, would be printed at the expense of the society. Maty's contribution to this society was an Eloge upon Dr. Parsons, his distinguished colleague of the Royal Society (152).

Another colleague and good friend, whose life Maty engaged in writing, was Thomas Birch, author of The History of the Royal Society and Maty's predecessor as secretary to the Royal Society. Their acquaintance dated from Maty's early London days and more particularly from June 1751, when Maty invited Birch to his house for tea:

"Having Mr. Jortln's promise to come and drink tea at my house next Thursday, I make bold to beg of you the same favour. Your generous and unmerited kindness to me has been so great that it must create in me the strongest desire of a particular acquaintance with you". The
ensuing little tea-party at Maty's house developed into a regular tea-club which met every Thursday from June 1751 until the death of Thomas Birch in 1766, new members being added at different times. Its meetings are faithfully recorded in Birch's diary as are the names of its members; the most regular ones, apart from Maty, Jortin and Birch, were César de Missy, Robert Young and D. Ravand. To these were added in 1752 John Brown and Caspar Wetstein, in 1753 Ralph Heathcote, and in 1756 Samuel Clarke. Sporadically distinguished guests attended, such as William Warburton, bishop of Gloucester, William Markham, William Heberden, Edward Mason, secretary of the Duke of Cumberland, Daniel Wray, Walter Jeffreys, and Thomas Hayter, bishop of Norwich. In the same diary Birch records his dinner-parties with Maty occasionally present together with, at different times, Lord Orrery, Lord Royston, Lord Willoughby, Dr. Taylor, Dr. Watson, Dr. Templeman, Dr. Knight, Dr. Powell, Dr. Blair, David Mallet and others; and once (2 July 1759) one reads: "saw the comet at Mr. Short's with the Earl of Morton, Dr. Pringle, Dr. Maty, Mr. Benj. Franklin &c." (153). Most of the acquaintances Maty formed at these gatherings were either Fellows of the Royal Society or holders of public offices, and some were authors whose books Maty reviewed in the Journal Britannique.

Thomas Birch died in January 1766, leaving his large library and manuscript collection to the British Museum, and requesting "the favour of my friend Dr. Matthew Maty one of the present under Librarians of the said Museum to be Executor of this my will" (154). Apart from the very involved money transactions connected with this executorship, as reported by Maty in the committee meetings of the trustees of the British Museum (155), there was also the question of a manuscript of the Life of Professor John Ward by Thomas Birch which was at the time in the hands of André Ducarel, keeper of the Archbishop of Canterbury's library at Lambeth Palace. Ducarel sent it to Maty as Birch's executor with the urgent request to examine it, "the Archbishop [Thomas Secker] being very desirous of seeing this Work printed" (156). As his talent as a writer and his friendship with Birch were well known, Maty was also asked by several people to write a Life of Thomas Birch. This he seems to have been willing to do, planning it as a preface to the projected edition of Birch's Life of Ward by way of an introduction. This we learn from a letter of John Loveday who, on 4 February 1766, wrote to Ducarel:

Dr. Maty's account of him [Birch] will be very acceptable to the publick and not the less so, to be sure, for having his posthumous work subjoined. But if Dr. Maty judges otherwise, it is a consolation that Dr. Ducarel will not suffer such a memorial of the good Professor to be lost to the world. I was so ignorant of all matters regarding publication, as to conceive that such a piece would pay its way into the light; but if not, I would most willingly (by your leave) join my forces to yours, in order to attain that end (157).
However, *The Life of John Ward* printed by the Museum printer and bookseller Paul Vaillant, was published within four months—a copy presented by the editor, Matthew Maty, is reported in the British Museum on 28 June 1766 (158)—which cannot have left Maty much time to write the life of Birch. And as Maty's introduction is only three pages long, it is improbable that this "Advertisement" as it is headed should be the "account" of Birch referred to by Loveday, although Nichols states in a footnote to the same letter that "Dr. Maty published the Memoirs of Dr. Birch [and] Dr. Birch's Memoirs of Professor Ward" (159). Some light is shed on this problem by a letter which Maty wrote on 26 July 1766 (that is after his publication of Birch's *Life of Ward*) to the Archbishop of Canterbury, who had asked for some manuscripts among the Birch papers in Maty's trust:

As for the letters and other papers more personally regarding Dr. Birch, I shall be glad to keep them something longer, in order to extract those particulars which may serve for the account of his life and writings, which his friends and your Lordship in particular seem to expect from me. His diligence, industry, and services to the public as an author, his amiable qualities as a man, and his unexceptionable character as a member of Society and as a Clergyman, it will be my particular care to represent. But this will be a work of some difficulty, and which will require time, especially as I am besides always involved in business of different nature. Your Lordship's assistance I shall humbly crave, and shall hope for the favour of having my sheets inspected before they are published (160).

Whatever happened to this account of the life and writings of Thomas Birch by Maty, it never appeared in print. Maty may or may not have written it, there may or may not have been a manuscript or a draft of it among Maty's papers, which in accordance with his will were burnt after his death, or perhaps he was still planning to write it when he died; a note among the British Museum records faintly suggests the last: "Mrs. Maty sent in some MSS Letters which she had found among the late Dr. Maty's Papers, and she supposes have belonged to Dr. Birch" (161).

ix. Maty, David Hume and J.J. Rousseau; the Calas affair; the Patagonian Giants

1766 was a turbulent year in more respects than one. George III had finally sent for William Pitt, whose long-awaited return overshadowed all other events that summer, so that the major event of the year in French literary circles passed almost unnoticed in London. The rupture between Rousseau and Hume, writes Melchior Grimm, made as much noise in Paris as a declaration of war between two
great European powers, "et les Anglais furent assez sots pour s'occuper moins de cette grande affaire que de la formation du nouveau ministère et du changement du grand nom de Pitt en celui de comte de Chatham" (162). Maty figured in a minor role in the Rousseau-Hume quarrel as he had arranged a meeting between the two at the Museum to which Rousseau, however, did not turn up and which his persecution mania later interpreted as a conspiracy against him (163). When Hume was finally pressed by his Paris friends to publish the facts of his quarrel with Rousseau, he wrote to Maty in his function as librarian asking him to allow the originals of Rousseau's letters to him to be deposited in the British Museum, with the explanation that "as M. Rousseau had wrote to several of his correspondents abroad, that I never dared to publish the Letters, which he had wrote me; or if I published them, they wou'd be so falsify'd, that they wou'd not be the same, I was obliged to say in my Preface, that the Originals wou'd be consigned in the Museum; I hope you have no Objection to the receiving them. I send them by my Friend, Mr. [Allen] Ramsay. Be so good as to give them the Corner of any Drawer: I fancy few people will trouble you desiring a sight of them" (164). Maty, however, returned the letters a few months later, with the excuse that the Trustees did not think proper to receive them. Maty's strong sense of propriety made him regret that Hume went to the extreme of publishing Rousseau's letters, yet there is no doubt about what Maty thought of Rousseau, for whose inconsistencies of conduct he thought "madness is the only excuse" (165).

The spring of that same year had seen Maty active in another affair which centered in France but which had wide repercussions all over Europe. This was the Calas affair, the tragic fate of a Huguenot family of Toulouse, whose father had been sentenced to a horrible death as the result of judicial error and religious intolerance. What is more, the rest of the unhappy family had been dispersed, their possessions confiscated, and two daughters forced into Catholic convents. This cruel fate made of the Calas family somewhat belated Huguenot martyrs and roused the defenders of humanity, virtue, and innocence, to protest against intolerance and injustice. The cruelties inflicted on the Calas family were publicized, subscriptions raised, petitions signed, until the King was forced to issue a warrant annulling the warrant of the court of Toulouse and rehabilitating the name of Calas. The initiative in this affair stemmed from Voltaire, and Grimm outlined a plan to raise money for the widow and the remaining children; a plate was engraved by Carmontelle "representing the Calas family grouped together in an affecting pose" (166) and prints of this engraving accompanied by the story were sold by subscription on the continent and in England.

David Garrick, the actor and a friend of Grimm's, who was equally at home in the salons of Paris and in London society, and Maty, well known as a publicist since his days of the Journal Britannique, were two of the most vocal advocates to stir up support for this humanitarian cause in England. On 21 January 1766 Maty wrote to Grimm:
Nos Anglois sont un peu refroidis au sujet de cette affaire; ils ont appris que la veuve et la famille avaient eu des gratifications, et ils s'imagineront que l'arrêt du Parlement ayant été cassé la restitution des biens doit aller tout de suite. Il faut voir cependant s'il n'y auroit pas moyen de les ranimer; et c'est dans cette vue qu'après avoir examiné deux traductions Angloises du mémoire que vous m'avez envoyé, j'ai cru qu'il en faulloit extraire la matière d'une pièce nouvelle plus appropriée au local. Cette pièce est actuellement faite; Vaillant le libraire l'imprimera, et se charge d'en débiter les exemplaires, et de recueillir les souscriptions. J'agirai autant que je le pourrai. Mr. Rougemont négociant à Londres, et très zélé dans cette affaire en fera le même. Mr. Garrick et plusieurs autres nous seconderont et il a apparence que toutes ses voyes réunies produiront quelque chose. Voilà Monsieur ce que j'ai fait, et où en est notre affaire (167).

Apart from this humanitarian activity, the year 1766 also saw Maty engaged in an academic battle between the Royal Society of London and the Académie des Sciences in Paris. Some English navigators, who had recently returned from a voyage through the Straits of Magellan, spread the rumour of the existence of a race of giants in Patagonia, whom they had observed with their own eyes from aboard ship. The news of the discovery of these "Patagonian giants" reached the Academy in Paris, where it created a momentary stir, until a French voyager asserted that he had never seen any giants on two expeditions to the same region. In order to solve the riddle the Academy sent a letter to Maty in his capacity as secretary to the Royal Society, asking him to confirm the story of the English navigators. Thereupon Maty questioned two of them on the subject and, convinced of the veracity of their detailed account of a race of exceptionally tall men he sent an official report on the "géants Patagons" to the Académie des Sciences. It was not long, however, before the story was denied again by other French navigators and La Condamine published a letter in the Journal Encyclopédique, which finally made an end of it: "J'ai appris aujourd'hui que l'histoire de la découverte des Géans Patagons est une fable ... Je crains que mon ami le Docteur Maty n'ait ajouté fôt trop légèrement à cette nouvelle. Notre ministre a rayé cet article qu'on voulloit mettre dans la gazette de France" (168). Needless to say the French poured the necessary ridicule on Maty after the giants had evaporated (169); yet the episode reveals Maty full of a ready, if not always judicious, enthusiasm for new discoveries.

x. Maty's interest in natural history

His interests at this time were directed especially towards natural history, which may have been the reason that in 1765 Maty exchanged his Museum Librarianship in the Department of Printed Books for the
same rank in the Department of Natural and Artificial Productions which had fallen vacant on the death of James Empson. Together with a new assistant Dr. Solander, a pupil of Linnaeus, Maty set about rearranging and completing as well as newly cataloguing the collections. From that time onwards, until Maty's appointment as Principal Librarian in 1772, the minutes of the board meetings are full of requests from Maty for additional bottles, cases, cabinets, money for the purchase of rare stuffed birds and other animals, commissions for friends abroad, and books on natural history he wants to buy. Much of his time was spent visiting auctions and inspecting collections of stuffed or prepared animals, dried plants, or geological specimens (170).

His activities in this field in the late sixties and early seventies brought him into close contact with the famous collector Sir William Hamilton, then British ambassador at Naples, who sent him crate upon crate of specimens of lava collected from Mount Vesuvius, salts and other sea products, as well as antiquities, all intended as donations for the nation's showpiece (171). When Maty's son, Paul Henry, was on the continent on a three years' travelling fellowship from Trinity College, Cambridge, he spent some time with Lord Hamilton at Naples and Rome; Maty's friendly relationship with Hamilton is exemplified in the letters that passed between them à propos of Paul Henry Maty's "grand tour" in 1768/69. "The pleasure it gives me in expressing the lively sense I always [have] of your civilities both to me and to my son, during his stay at Naples and at Rome, will I hope induce you to honour me with your commands", and two years later, "My son is now come back from his travels and preparing to get into orders ... I am very happy to think that he behaved in such manner as to merit your favour, and his gratitude for your favours, and attachment to your person will I hope procure him the continuance of it" (172).

Maty's letters to his friends and learned correspondents around this time deal also almost exclusively with items concerning natural history and science; fewer books are mentioned, and there is hardly any literary news. One senses that Maty had less time to read, that his medical activities, his duties at the British Museum, and the secretariaship of the Royal Society (which included the editing of the Philosophical Transactions) left him little time to pursue his earlier literary interests. An aggravating circumstance, adding to the general pressure of affairs in these years, was Maty's failing health. In 1764 he had complained about a rheumatic fever in a letter to Duclos and from then on his letters mostly start with a complaint about his health; in 1767 it is a "maladie sèrleuse et obstiné", which for six months rendered him "presque incapable d'application", and from which he recovered only slowly due to the cold season; in 1769 he is again "prodigieusement abattu" by an illness and half a year later his condition still does not seem much improved, as he writes to Sir William
Hamilton, "The very bad state of my health for this twelve month past has in great measure taken away from me both the power and the spirit of writing ... I am now going to take a little trip over to the Continent during the recess of the Royal Society, in order to try what effect a total relaxation from business joined to exercise and change of air may have ... soon after my return from Holland, I shall begin to send to the press the Memoirs for 1770" (173). From the report of the autopsy performed after his death in 1776, one gathers that Maty probably died of intestinal cancer, the result of a possibly psychosomatic disease (174) under which he "languished", in the parlance of the day, for nearly ten years, and which must have been very trying when he finally reached the pinnacle of his career and was elected Principal Librarian of the British Museum.

In June 1772 Dr. Gowln Knight died, leaving Maty and Charles Morton with equal seniority among the under-librarians as the two most obvious candidates for his succession. Although both were proposed, there cannot have been any doubt in the minds of the electors as to who was the fitter person; Maty's versatility and knowledge in all fields of learning, his ability to speak several foreign languages, his international reputation and his professional aptitude, clearly singled him out as the right man for this important position. Moreover Maty had made many donations to the Museum in the course of years, such as sixteen busts by the famous sculptor Roubillac, which he had bought at the sale of Roubillac's studio in 1762, as well as many portraits, medals and books from his private collection (175). He was appointed by the King on 21 July 1772, commencing his office on 14 August, as "Principal Librarian of the British Museum" and as "Receiver and Expenditor of the Wages, Board Wages, Taxes and incident charges of the said general Repository", under a bond of £3000, and with a yearly salary of £200. The higher office also entailed the move to a better apartment in the North-end of the West-wing of Montagu House, with the benefit of a wine-cellar and a private garden, on both of which Maty bestowed particular care (176). As principal librarian Maty's attention centered on the general state of the Museum and in particular on the increase of the library. The minutes of the board meetings between 1772 and 1776 mention Maty's purchases of many valuable books at various auctions and book-sales, such as West's, Dr. Askew's, Stanley's, and De Missy's. To Maty's many public functions was added one more in 1774 when he was unanimously elected physician to the French Hospital (177).

xi. Maty's Memoirs of Chesterfield

It seems that towards the close of his life Maty's first ambition to be a writer came to the fore again and pressed him to undertake a work which, more perhaps than the Journal Britannique, was instrumental in saving his name from oblivion. This was his life
of Chesterfield and the publication of Chesterfield's miscellaneous writings and letters to his friends, to which Maty devoted the last three years of his life. After Chesterfield's death in March 1773, Maty conferred with Chesterfield's widow about the publication of some of the earl's published and unpublished writings as a fitting monument to his memory. It was only a small step from this decision to admitting the desirability of a judicious account of Chesterfield's life to accompany the publication.

Nothing could have suited Maty better than to write a memoir of Chesterfield; he had, in fact, already toyed with the idea for a long time past. This we learn from a partly deleted footnote in the original draft of Maty's Introduction to the Memoirs, in which he exclaims: "How happy should I have been had this undertaking received the assistance of the earl himself, whom I disinterestedly loved, and notwithstanding some foibles, revered", and relates how in 1755, on Chesterfield's election into the Académie des Inscriptions et Belles Lettres at Paris, he had suggested to Chesterfield that his new associates might want to have "some account of his life" and that therefore "it were to be wished that he would furnish me with materials for such a task" (178). At the time, however, Chesterfield had declined this proposal of Maty's "though not adverse to the design" a fact which had led Maty to believe that Chesterfield himself was busy writing his memoirs. Horace Walpole, incidentally, believed the same, but as no memoirs were ever published, he spread the story that Chesterfield had burnt his notes "a little before his death, being offended at Sir John Dalrymple's history, and saying he would leave no materials for aspersing great names" (179).

Although Lady Chesterfield furnished Maty "with several material informations" on her husband's life (180), Maty had recourse to many of his friends and acquaintances in his search for the necessary documentary materials for writing the life. Among these was Solomon Dayrolles, Chesterfield's friend and sometime secretary, and a few others whose names are revealed in the following letter Maty wrote to Dayrolles in September 1774:

Sir, your great and long intimacy with the late Earl of Chesterfield, and the regard you have for his memory embolden me to renew in writing the application I some-time ago made to you by word of mouth, for your assistance in the work which I have been for above a twelve month engaged in, and have now almost brought to an end, viz. the memoirs of his life. The great share he had for many years in public affairs, his amiable qualities in private life, and the distinguished rank he holds amongst the greatest genius of his age and country, make me hope that my undertaking, will meet with the encouragement of his friends, as well as with the indulgence of the public ... I had from my
friend Mr. [Edward] Mason, several of his lordship's letters, when he was at Cambridge, and the bishop of Waterford has sent me those he wrote to him from 1740 to 1771 amounting to near seventy, and I have received for the same period from France above fourscore of his French letters. The bishop and Genl. Irwin have likewise favoured me with a variety of anecdotes and particulars relating to this late friend, as well as to the history of his own times (181).

It appears from this that it took Maty only about a year to write the first draft of the memoirs, but as he continued to receive new material he kept revising and adding to it all the time. He sent the manuscript draft in instalments to Dayrolles, who had promised his assistance and who had also furnished some letters to be published in the appended Miscellaneous Works; "I fear much to fall short of your expectations", Maty wrote to him, "but I hope my endeavors will not be wanting in doing at least partly justice to the memory of the great man we regret. As my desire coincides exactly with yours, of not injuring so respectable a character by indiscriminate publications. I shall be very happy in being directed by you in the choice of the letters you are in possession of, but especially in correcting and improving my memoirs of his life. As nobody knew him more intimately than yourself, none can be more able to assist in drawing a faithful and pleasing picture of his lordship" (182). The kind of picture of Chesterfield Maty was eager to draw recurs in another letter to Dayrolles in even stronger outline: "Lady Chesterfield ... was perfectly satisfied with your delicacy in regard to your friend's memory, and was sure nothing would be published with your consent but what was proper. As these are likewise my sentiments, I hope we shall contribute to wipe off part of the ungenerous abuse occasioned by some late indiscretions. I have the pleasure of sending you the second section of my memoirs ... I beg you will be as obliging as to examine it with attention ... that I may not, through inadvertency or misinformation either injure so great a character or impose upon posterity" (183). The "abuse" and "indiscretions" which Maty mentioned refer to the recent publication of Chesterfield's Letters to his Son by the son's widow (2 vols., London, 1774), which Chesterfield's representatives had vainly tried to stop by applying for an injunction, and perhaps to a catchpenny "Life" which likewise appeared in 1774.

Although the Memoirs took a relatively short time to write, the subsequent selection and editing of the Miscellaneous Works and especially of the Letters to his Friends, a good half of which were in French and were translated by Maty, took him over two years - so long in fact that he died before the whole work was completed. This delay was partly due to the fact that in 1774 Maty had published an advertisement in the London papers, inviting people to send him
"communications" relating to the earl; these continued to come in
and sometimes necessitated revisions in the Memoirs or in the copious
notes to the Letters. A case in point is the correspondence of Lord
Stair with Chesterfield which Maty obtained from the second Earl of
Hardwicke in 1776, about a month before his death. Maty, already
too weak then to write himself, sent word to Hardwicke that he "found
in these letters several facts ... confirming or correcting some things
advanced in the Memoirs which are now printing, and ventured to make
some extracts from these papers, which he would wish to insert by
way of illustration". They never were inserted, though, because Hard­
wicke never granted permission to publish any extracts from this
correspondence (184).

After Maty's death, in August 1776, it was his son-in-law John
Obadiah Justamond, since 1768 one of the three assistants in the
British Museum and very dear to Maty (185), who completed the
edition and saw the work through the press. Justamond's dedication
of the Miscellaneous Works to the Countess of Chesterfield remained
very tactfully a non-dedication: "Madam, it was Doctor Maty's ambition
to present these two volumes to your Ladyship. Had he fortunately lived
to put the finishing hand to them, your Ladyship might have expected from
his pen an address worthy of your virtues and distinguished character".
Chesterfield's Miscellaneous Works, consisting of Letters to his Friends,
ever before printed, and various other articles. To which are prefixed
Memoirs of his Life, tending to illustrate the civil, literary and political
History of his Time by M. Maty, M. D. appeared in 1777, simultaneously
in London (2 vols., 4to), and Dublin (3 vols., 8vo). In the same year
there were two more editions of other letters "never before published",
called "supplements" to Maty's edition, which, together with a number
of Chesterfield's "characters", were added to Maty's Miscellaneous
Works to make up a second edition in four volumes in 1779.

Maty's Memoirs, although biassed, has remained the main authority
on Chesterfield's life from which all subsequent lives derive. It is true
that in his desire to trace a favourable portrait of his patron, he left
out much that would have thrown a questionable light on Chesterfield's
morals; but, he remarked to Dayrolles, "no man is without failings and
Lord Chesterfield was great enough to allow of some infirmities", so
that "I have not scrupled to add some shades to my colors" (186). Maty
subdivided his memoirs into six sections in which he gives a chronological
picture of Chesterfield's youth up to the death of Queen Anne; of his
conduct at court and in society; his first embassy to Holland; his twelve
years of opposition in parliament; his second embassy to Holland, his
administration in Ireland and his share in public affairs as secretary of
state; and, finally, of Chesterfield "in his retreat ... bearing up against
the infirmities of old age, and continuing to the last to be the favorite of
the muses, the friend of his country, and the well wisher to mankind"
(187).

Although Horace Walpole, who hated Chesterfield, impatiently wrote
at the very beginning in the margin of his copy "these Memoirs are ill executed", he soon had to admit "I am got but a little way into them ... yet I have found a new anecdote or two, that are curious, and there are some of his bons mots that will be new to others" (188). In fact, it is this personal touch in the narrative and the authentic ring of the anecdotes which Maty relates, that make this "concoction" by "the reverential Maty" for the "delectation of Chesterfield's widow", as Bonamy Dobrée puts it, very agreeable reading (189). Maty was indeed nothing if not reverential towards Chesterfield, yet one also feels his love of the man and his true appreciation of what he himself most valued in life, Chesterfield's humanity. "No person in so high a station", he wrote à propos of Chesterfield's viceroyship of Ireland, "was ever more easy of access. His door was open generally from nine in the morning to three in the afternoon, to any one who requested an audience. Nobody appeared in fear before him, none retired discontented. His manner of granting favours added to their value; and his refusals were softened with engaging marks of concern. Where he could redress, he did it speedily, and was particularly ready to assist the weak against the oppression of the strong" (190).

xii. Maty's death and reputation

Matthieu Maty died on Friday, 2 August 1776. The Dictionary of National Biography gives the date as 2 July, but this is a mistake which must have been copied from the Philosophical Transactions of 1777. Both the Gentleman's Magazine and the minutes of the board meeting at the British Museum on 16 August, give 2 August as the date of Maty's death. In May 1776 we read of "the Indisposition and necessary Absence of Dr. Maty" from his office in the Museum, and on 9 July, in a letter to Lord Hardwicke, of "his slowness in reading, occasioned by his present state of weakness and infirmity" (191). Perhaps the last joyful event in Maty's life was the marriage of his eldest daughter Louise, who was then 30, to Roger Jortin, the son of Maty's old friend John Jortin, which had taken place in March of the same year (his second daughter, Anne, had been married nine years earlier to J. O. Justamond, surgeon and F. R. S., whom we have already mentioned) (192). Maty's only son, who had become Chaplain to Lord Stormont, the British ambassador at Versailles, was unfortunately in France at the time of his father's death (193).

Maty's will shows him a firm believer in the protestant religion and, in his disregard for his bodily remains, an enlightened scientist and medical man. "I commit my soul to God my heavenly maker firmly relying on his fatherly compassion and on his promises in full hopes of a future and happier life ... I wish my body so long troublesome to me in my lifetime may be treated with as little respect as it deserves and that after having been opened if that be thought likely to afford any information to the living it may be buried in as frugal a manner as
decency will permit in a burying ground or other lonesome place that
it no longer be a nuisance to my fellow creatures” (194). He had ar-
 ranged for the dissection of his body with two of his friends from the
Royal Society, William Hunter and Henry Watson, who complied with
his wish the day after his death and published their findings in the
*Philosophical Transactions* as "A short account of Dr. Maty's illness,
and of the Appearances on the dead Body, which was examined on the
third of July [sic] 1776, the Day after his Decease" (195). Thus, even
in death, Maty remained true to his principal purpose in life: to be
useful to mankind and to contribute to the advancement of human
knowledge. His funeral sermon was preached on 11 August 1776 by
his nephew, Dean Layard of Bristol, who did not spare words to lay
the example of a man "of this amiable character before the world"
(196).

Maty left his library (excluding books of physic and natural history)
to his son who seems, however, to have sold it at Benjamin White's
Sale in 1777 (198). One unfortunate stipulation of the will requested his
wife, the sole executrix, to burn all his papers, a duty which she
performed only too faithfully. His portrait "drawn by the late Mr.
Dupan's hand of friendship" (197) was bequeathed to the British Museum,
where it hangs to this day in the Board Room. It depicts Maty as a hand-
some but delicately built man of about 35, with a clean-shaven amiable
face and wearing a bonnet; he is standing behind a chair on the back of
which he elegantly leans, holding a book in his left hand in which his
index finger marks the place of his interrupted reading.

Although Maty's literary output may seem rather thin one must not
forget that in the eighteenth century a good deal of a person's merit
resided in his ability to perform the social arts, and more especially
the arts of conversation and of letter-writing, and in these Maty ex-
celled. In almost all the correspondence, anecdotes and literary
memoirs of his time in which we find mention of Maty, it is with
such epithets as the "ingenious doctor", the "learned" or "scavant
Journaliste", the "amiable" and "obliging" librarian, the "candid"
and "pleasing" critic, the "polite", the "gentle" and the "accomplished"
Maty. Amid this chorus of praise the only discord is provided by Dr.
Johnson's exclamation to Dr. Adams when the latter proposed Maty as
a collaborator for Johnson's projected review of literature: "He, ... the
tiny black dog! I'd throw him into the Thames" - which seems to
be echoed fifty years later in Lédans's "ce brutal échappé de la
Tamise, que l'on aurait dû jeter sous le Pont Royal avec une pierre
au cou" (199). But Johnson resented Maty for very special reasons.
First of all, Maty had criticized him in his reviews of the *Rambler*
and the *Dictionary* for his style and for his foible "de faire connoitre
ses principes de politique et de religion" when it came to defining the
terms "Whig" and "Tory". But Maty had also deliberately suppressed
the reason and circumstances which had led Johnson to compose a
new preface to the *Dictionary*, "destinée à faire perdre de vue quel-
ques unes des obligations, que M. Johnson avoit contractées, et le Mécène qu'il avoit choisi". To be thus spoken of by one who had himself received so much patronage from Lord Chesterfield, must naturally have infuriated Johnson (200).

Fortunately Maty did not live to see the failure of his promising son; "a little odd cur", Gibbon had unkindly called him, when he saw him at his aunt Porten's house, where Paul Henry boarded while at Westminster School (201). He became a King's Scholar at the age of thirteen and was elected to Trinity College, Cambridge, in 1763. After having received a B.A. in 1767 he obtained a fellowship of Trinity College in 1768, which he held till 1775 when he married. He received an M.A. in 1770 and soon after was ordained minister of the Church of England; in 1774 he went to France as chaplain to the British ambassador at the Court of Versailles (202). After his father's death, however, he relinquished this post and left the established church, having developed strong leanings towards Arianism. He published his "Reasons for separating from the established church" in the Gentleman's Magazine for October 1777 by way of justification, explaining his inability to subscribe to the doctrines of the Trinity, of original sin, and of absolute predestination. The first of these, in a curious circle, takes us back to his grandfather, whose name he bore. It seems that the grandson inherited some of Paul Maty's religious intransigence as well as his uncompromising temper. And contrary to his father, Paul Henry was called the "angry" or the "pert" Maty by his contemporaries.

He benefited, however, from the reputation and the social position of his father, which procured him in 1776 a position both at the Museum and in the Royal Society, until his public conflict with Sir Joseph Banks ended in his resignation from the Royal Society, and in the loss of his secretariaship in 1784 (203). He died of asthma in January 1787 leaving one son who died shortly after him. Paul Henry had tried to increase his meagre living as Museum assistant by teaching classical and modern languages and followed in his father's footsteps by editing from 1782 to 1786 a periodical called New Review, which dealt exclusively with continental literature. Its motto, sequitur patrem, non passibus aequis, pays rightful tribute to the editor of the Journal Britannique and faintly echoes Louis Racine's "Et moi, fils inconnu d'un si glorieux père".
Matthieu Maty painted by Barthélémy Dupan
(by courtesy of the Trustees of the British Museum)
i. Literary journalism and criticism in the eighteenth century

The Introduction has already given a picture of the historical development of the French periodical press leading up to Maty's *Journal Britannique*. At this stage it seems appropriate to examine shortly the editorial policies of some of its forerunners in order to illustrate the evolution of a type of criticism characteristic of the eighteenth-century literary journal.

It is typical that Maty in the choice of a title for his publication should have gone back to the very beginnings of the genre, I mean to the *Journal des Savans*. He could not call it a *Bibliothèque*, of course, because he had to set it off from its immediate predecessor the *Bibliothèque Britannique*, but he might have called it "Nouvelles de l'Angleterre", harking back to Bayle, or "Mémoires de Londres", reminiscent of Michel de la Roche and Armand de la Chapelle. The title of *Journal*, however, may have seemed more appropriate to Maty as it expresses the essence of a literary genre so very popular in the first half of the eighteenth century. This is how Camusat, the first historiographer of the French periodical press, defines the word *Journal* in 1734:

> On entend par le mot de Journal: un ouvrage périodique qui paraissant régulièrement au temps marqué, annonce les livres nouveaux ou nouvellement réimprimés, donne une idée de ce qu'ils contiennent, et sert à conserver les découvertes qui se font dans les sciences. En un mot: c'est un ouvrage où l'on recueille tout ce qui arrive journellement dans la République des Lettres (1).

A "journalist" of the eighteenth century like Maty must not be confused with our modern newspaperman, equivalent of the "news-monger" or "intelligencer" who filled the pages respectively of the gazettes and mercuries of the time, for he belonged to the respectable class of "authors" who fulfilled an important and responsible task in society. Their highest aim was to be the arbiters of taste in an age that was avid of reading and in search of standards of criticism. "This humble though useful labor", says Edward Gibbon somewhat condescendingly speaking of Maty's authorship, "which had once been dignified by the genius of Bayle and the learning of LeClerc, was not disgraced by the taste, the knowledge, and judgment of Maty" (2). When Pierre Bayle, the father of literary journalism, states,
however, "nous ferons plutôt le métier de Rapporteur que celui de Juge," (3) we suspect that he as well as his closest imitators, Jean LeClerc and Basnage de Beauval, regarded their task as more or less completed with the choice of books they decided to present to their readers; they were indeed in general too "polite" to overtly criticize a contemporary. They limited themselves mostly to an account of the contents of the work, usually accompanied by longish extracts, and when they expressed an opinion it was mostly in the form of a eulogy. They condemned a book by passing it over in silence. As H. J. Reesink puts it: "Les journalistes préfèrent souvent ne pas mentionner un livre plutôt que de le désapprouver publiquement, en quoi ils ménagent les intérêts des libraires autant que la susceptibilité des auteurs" (4).

Bayle's moderation and tolerance - the much advocated "impartiality" - are indeed legendary; so much so that any successor must needs show himself lacking in these virtues. This was certainly the case with Jean LeClerc, editor of the Bibliothèque Universelle et Historique (1686-1693), pastor at Amsterdam and a militant Arminian. LeClerc's predilection for theological subjects and religious controversy will therefore not be surprising. He had one advantage over Bayle though, which was his knowledge of English. Bayle was entirely dependent in his choice of English books upon his correspondent in England, the Huguenot Daniel Larroque, or on translations, whereas LeClerc, who had even been to England, could judge English literature for himself and consequently shows more initiative. Whereas Bayle had given only 10% of his space to English books, LeClerc accords England 22%. On the other hand, Henri Basnage de Beauval, editor of the Histoire des Ouvrages des Savants (1687-1709), only gives 8½% of his space to English book news, and on the whole is rather eclectic in his choice of titles (5). However, both LeClerc and especially Basnage accord noticeably more space than Bayle to belles-lettres as opposed to theology, philosophy, and science. The first French journalist who actually lived in England and sent his reviews from London to his printer-publisher in Holland was Michel de la Roche. This advantage over his predecessors, Le Roche states clearly in the advertisement of the first number of his Bibliothèque Angloise (1717-1728):

On peut dire en général que les livres Anglois ne sont guère connus hors de cette Isle, et ceux qu'on traduit de tems en tems en François, ou dont les Journalistes parlent, ne suffisent pas pour donner une juste idée de l'état où les Sciences s'y trouvent aujourd'hui, ni pour satisfaire la curiosité du Public. De sorte que le dessein, où je suis, de rendre compte, non seulement des livres nouveaux à mesure qu'ils paroissent, mais aussi de quelques-uns de vieille date et fort curieux, dont les Journalistes n'ont rien dit jusqu'ici, ne sera pas désagréable, si je ne me trompe, aux Personnes qui aiment les belles lettres.
It is true, however, that most of the half dozen or so articles of which each monthly number consists deal with divinity and that "his gravity is unfailing", to quote A. Esdaile, "even when he summarises Swinden's 'Enquiry into the Nature and Place of Hell'" (6), but Michel de la Roche has definitely a place in the development of the critical review of English literature. His Bibliothèque Anglaise was continued by Armand de la Chapelle who was a trifle more secular in his selections, but there is really not much to choose between them. Fiction certainly left both these venerable ecclesiastics cold. Neither Robinson Crusoe nor Gulliver's Travels, two of the world's masterpieces which appeared in these years, were brought to their reader's attention. In fact, what these early periodicals are really concerned with is not so much literature and criticism as the history of thought.

The principal merit of these earlier journalists then must be seen in the exactness of their summaries and the appropriateness of the choice of books they propagated, as well as in their rôle of colporteurs of literary and scientific news within the republic of letters. That their periodicals were practically void of criticism is, of course, also due to the fact that there was as yet no tradition of literary criticism. It was a time of rather confused values and diverse tendencies. The querelle of Ancients and Moderns had put the classical dogmas in question, and one began to see the relativity of absolute beauty. Treatises began to appear either postulating the moral end in art or encouraging a precious virtuosity; at the same time one notices humanist tendencies. One might characterize the underlying ideas of the literary theories of the age with Horace's "art is there to please and instruct" on which the humanist interpreters of Aristotle superimposed a number of rules to assure a twofold end. Hence the many literary theories in the form of "poetics".

Around the turn of the century the classicist preoccupation with technical rules and formal perfection was balanced by the increasing emphasis given to the rationally undefinable and elusive criterion of taste. It was in fact only through the search for "beauty" that critics finally directed their investigations rather to the individual work of art than to literary theory; the criteria of preciosity and mannerism were replaced by "natural simplicity" and "common sense". French literary criticism after about 1720 can be said to hold two positions: on the one hand the utilitarian principles of rationalism (bel-esprit and preciosity) still continue to be of influence; on the other hand there is an increasing reliance on the tenets of classicism (humanism, nature and harmony). Voltaire may be taken as perhaps the best representative of French classicism who, although a conscious traditionalist, made use of the positive results of the querelle (7). In this respect he can be taken as a model for a number of later journalists who, like himself, based their judgements mainly on taste. Taste, however, must here not be understood in the sense of individual taste, but of universal taste, which for the eighteenth century
meant a taste which found its models in Roman antiquity and in the French 17th century. "Fine taste", said Voltaire, "consists in a prompt feeling for beauty among faults and faults among beauties" (8).

In how far Matthieu Maty shared these views and theories we shall see when we come to discuss the policy of the Journal Britannique itself. What is important to keep in mind at this point is that by the middle seventeen-twenties a certain critical code in journalism had established itself, of which Maty could make ready use. This fact is amply discussed and illustrated in Hans Mattauch's valuable study of the literary criticism of the early French periodicals where he quotes F. Granet's "Avantpropos" to volume VI of the Bibliothèque Française (1726):

Libres de tous préjugés, nous ferons point difficulté de louer les bons ouvrages et de censurer les mauvais ...
Si les mauvais ouvrages sont traités comme les bons, NE COURT ON PAS RISQUE D'ETOUFFER LE GOUT ? ...
En un mot, amis de la Raison et de la belle Nature, nous consulterons l'une et l'autre dans tous nos jugemens.

"Diese Sätze", says Mattauch, "kann man als das Credo fast aller literarischen Journalisten während der nächsten 20 bis 25 Jahre bezeichnen" (9). Compared to this, Bayle's "nous ne prétendons pas établir aucun préjugé ou pour ou contre les Auteurs: il faudrait avoir une vanité ridicule pour prétendre a une autorité si sublime" (10) sounds very modest indeed; it also shows that the aesthetic sense which slumbered underneath Bayle's notorious tolerance took not much longer than one generation to awaken. Together with this growing aestheticism a change in the reading public and its tastes took place, to which the journalists paid due tribute. Increasing mundaneness resulted in increasing space given to belles-lettres in subsequent publications and even to sporadic specializations in the field.

Summing up we may say that after a few decades of a largely passive reporting in the journalistic press as e. g. in the Journal des Savans, a type of journalism evolved which was conscious of its function as a medium between author and public exemplified by Bayle, LeClerc and Basnage. From about 1715 onwards there are signs of an active interest in literary criticism, which finds its established form in the middle twenties e. g. in La Chapelle, Desmalseaux, Desfontaines and Granet. From then onwards those critical journals which adhered in the main to the classical tradition and which worked under the auspices of taste, gained a strong influence over their rapidly increasing reading-public and performed an important function in the formation of its tastes. To continue this role was the principal aim of Maty's Journal Britannique. As this publication falls exactly in the middle of the eighteenth century, however, one may wonder whether it might not carry any signs of being situated as it were on
the "watershed" between two attitudes: the classic and the romantic. The subsequent discussion will therefore pay special attention to any remarks in the Journal Britannique which reveal a tendency on the part of its editor to replace the classical tenets of his predecessors by a more "sensualist" approach to his task.

Up to now only the development of French literary criticism has been considered; one may ask at this point whether Maty, living in England as he did from 1740 onwards, was totally untouched by the English tradition, or whether he was a product of the influences of both. This question answers itself up to a point, as the literary relations between France and England especially during the seventeenth century were rather close, and as English criticism in its beginnings was almost totally derivative. Certainly with Dryden's Essay of Dramatic Poesy the arguments of seventeenth-century French literary theory can be said to be fully introduced into English. The rationalist approach to literature on the other hand is commonly held to owe its beginnings largely to Hobbes's Answer to Davenant; thus the French gained something in return by assimilating his ideas, to wit the constant reference in late seventeenth-century criticism to "les bons sens". In fact rationalism and classicism had so much in common that, in the course of time, they were reconciled by a theory of criticism which allowed for both, and which found its best expression in Boileau and in Pope.

Although there was no definite school of taste in England at the end of the seventeenth century there were, here too, features in the critical thinking of the time which emphasized taste, notably the insistence that there is a beauty in art unattainable by the rules alone - a view which Dryden had already expressed - and the fact that a growing body of critics emphasized personal preference and individual sensibility as acceptable grounds for critical judgments. Temple, Dennis and Addison, as well as Pope, stressed the importance of taste just as much as Voltaire did. Simultaneously with the criterion of taste there arose in England as well as in France a historical approach to criticism. Most of the critics who advocated taste also believed firmly in the influence of climatic, geographical, political, economic and social conditions upon the production of letters and compared the taste of their own with that of previous ages and other civilizations. John Dennis, for instance, with his Large Account of the Taste in Poetry (1702) was a partisan of the historical approach, but the first critical work that really founded its method on the historical outlook was Thomas Warton's Observations on the Faerie Queene of Spenser (1754). Another tendency in criticism which we find in England as well as in France was to judge a work of art not so much by the established rules as by its effectiveness, which gave to criticism an experiential emphasis. As R. L. Brett points out, "the underlying principle of 18th century criticism is its appeal to experience" (11). The theory of the effect of literature
goes back, of course, to Aristotle's concept of purgation, to which the emotional effect of art was central. With these different developments in mind, let us now take a closer look at Maty's attitudes and see to what extent he is a typical representative of his age and in how far he can be said to have left a personal imprint.

ii. Editorial policy

Before Matthieu Maty became a journalist he had wanted to become a philosopher and a poet, as we have seen in Part I. Both these characteristics are still noticeable in the pages of the *Journal Britannique* where he very often shows himself philosophical in his judgments and poetical in the expression of his feelings. A remark which perhaps characterizes best the basis of his thinking occurs in a discussion of *Travels to Persia*: "Si l'étude de l'humanité paroit préférable à celle de la nature", he says, "on trouve ici des tableaux faits sans art mais avec vérité, et qui sous une variété de formes représentent toujours des hommes" (XI, 5)*. Maty is a true humanitarian avant la lettre in his interest in man and his predicament, and in almost every work he discusses we find him searching for those traits which reveal human nature to him. The *Journal Britannique* abounds in instances where Maty publicly confesses himself "un ami des Hommes" and professes to work solely "pour le bien de l'humanité". This humanitarianism finds a concrete outlet in his advocacy of inoculation against the smallpox (one of the greatest evils of his time), his anti-slavery policy and his abhorrence of war and violence. He had no place for Hobbes in his philosophy of life but believed in social virtues and affections; in any choice of action he preferred the one which promoted the good of society. Maty's philosophy was like that of his age exclusively a moral one, but of the two fathers of eighteenth-century moral philosophy he would claim Shaftesbury rather than Mandeville as his own. He was an intuitionist rather than a utilitarian and saw man's moral sense as being part of his nature and not as the result of egoistic calculation. His own moral sense prompted Maty to an exemplary tolerance both in intellectual and emotional matters: "Ce n'est pas aux hommes à juger et à condamner des hommes, qui ne pensent pas de même qu'eux!", he says, and the only doctrine which ought to be forbidden universally is that which teaches Intolerance and authorizes acts of inhumanity (XI, 25). Maty was a strong believer in Christian doctrine, yet his religious tolerance was such that he could say "l'homme Intègre quelqu'hérétique ne laisse pas d'être respectable" (II, 267).

As regards his religious views, Maty can be said to differ from the mainstream of his age in that he did not share the general trend

* References to the *Journal Britannique* are given in the text.
of anti-clerical thinking. If religiously speaking the whole enlightenment can be said to be no more than a critique of the revelation and the limitation of belief to natural religion only (12), then Maty could almost be called a reactionary. Symptomatic of this is the remark of a female correspondent of the Journal Britannique who says of her enlightened husband: "il ne prend plus votre Journal, parce que vous avez la foiblesse d'être Chrétien" (ΠΙ, 143f). Maty's strong religious belief must of course be seen against his Huguenot and, more specifically, against his family background, as well as in connection with the ties and friendships he formed when he came to London. If one considers that he came from a family of generations of Calvinist ministers and that most of his friends and acquaintances in London were clergymen, it is not surprising that he should act and write in defence of the Church and of revealed religion. His religious outlook may be summed up with one sentence from the Journal Britannique: "Pour être un aussi digne membre de la société qu'il soit possible, il faut sans contredit être Chrétien" (XI, 167).

Yet he manages to reconcile this conservative position with a modern approach to science and a strong belief in discovery and progress. Virtually all sciences interest him and one of the major aims of his Journal Britannique was to promote them. The minutest observations seem worthwhile to him as they might one day lead to conclusions on a larger scale. "Travaillons pour nous mêmes, travaillons pour notre siécle, travaillons pour la postérité", he exhorts his readers, "tous ne sont pas en état de raisonner, mais tous le sont de voir et de décrire. Que chacun mette la main à l'oeuvre, suivant sa capacité ... que l'Observateur travaille pour le Philosophe" (XIII, 407f). But he enjoys the discovery of any new phenomenon of nature only if it reveals "des traces de l'ordre, de l'harmonie et des rapports mutuels, qui caractérisent les Ouvrages du Créateur" (XI, 126), which means that he accepts a rational explanation of nature only if it confirms and corroborates the scriptures.

Benjamin Franklin called Maty an "honest Whig" (13). Whiggism in the eighteenth century, however, presupposes freethinking in philosophical and religious matters. In the light of what has just been said about Maty's attitude to religion we must assume that he rejected some of the cruder Whig tenets, such as the typical Whig anti-clericalism, but that for the rest he was a firm supporter of the government. This he admitted himself in a letter in which he applied for the post of secretary to the Society for the Encouragement of Arts, Manufactures and Commerce, arguing that he "might be encouraged to hope for [this place] by that Government, which in all his writings he strove to defend" (14). Practical politics, however, Maty tried to exclude from the pages of his Journal: "Des discussions de politique me paroissent étrangères à ma fonction littéraire (XVIII, 226) he says, "c'est donc un coup d'œil purement philosophique qu'il convient de jeter sur ce sujet" (XV, 5).
In his view of his own time Maty shows himself quite philosophical too. Comparing the eighteenth to other centuries he finds "partout les avantages balancés" (XIV, 102); in every age there are drawbacks and advantages but, in his opinion, the sum-total of virtues and vices will always remain fixed. "Je vois que notre siècle n'a point été le plus mal partagé", he concludes, "et que chacun de nous a lieu de dire, je rends grace au Ciel d'être né Grec" (XIV, 104). Maty's constant reference to the classics, by the way, is in keeping with the fashion of the day and his well-trained memory is never at a loss when he is looking for a classical example of a contemporary phenomenon. He refers to Pope as "le Jouvenal de l'Angleterre", Milton is "l'Homère Anglais", Bacon "le Senèque de son siècle", Thomas Birch "notre Plutarch", Edward I "le Justinien de notre île" and so on. The age of Augustus in general, as he sees it reflected in his own time is, however, not unreservedly praised. Maty reproaches his contemporaries for adopting its vices along with its virtues: "Le siècle d'Auguste si distingué par la délicatesse ne le fut moins par le libertinage de l'esprit et des moeurs; et il seroit à souhaiter que le nôtre ne se piquât pas également de cette double conformité" (XVIII, 409).

Edward Gibbon once ranked Maty "in his virtues or even in his defects" as "one of the last disciples of the School of Fontenelle" (15). It is not very clear whether Gibbon is branding Maty as a total rationalist here, but it is certainly true that Maty was steeped in Fontenelle's writings and that his character had a great affinity with that of Fontenelle, in his delicacy of spirit, in his love of the truth and in his very good taste (16). Like Fontenelle, he set great store by good manners, and he could introduce science into his conversation with the ladies and make philosophical arguments acceptable to the beau-monde.

Both the ladies and the beau-monde were, of course, more interested in belles-lettres than in science or philosophy. Maty's interest in belles-lettres is limited by what one might call a moralistic-utilitarian bias. That is why he condemns most of the second-rate novels of his time as the "licentious expression of a licentious age" and why he is prompted to say that "les trois quarts des poèmes, et presque tous les Romans sont exclus de mon Journal" (XIII, 222). He only values literature in so far as he can detect a positive value in the intention of the author. His approach to literary criticism, finally, is through a more or less complete identification with the author's feelings in order to be able to give his readers the right impression. His tears flow freely with those of Pope in the Epitaphs, and reviewing Milton he exclaims: "Quel est l'homme que cette lecture ne transporte? ... Qui n'éprouve en le suivant dans les enfers l'étonnement, l'émotion, et l'horreur? ... Rempli de ces divers mouvemens ... je voudrois pour cet article des lecteurs aussi peu maîtres d'eux-mêmes, que je le suis en venant de relire Milton" (I, Mars 1750, 6). This re-creation of the emotional experience behind a work of art, which is characteristic for Maty's purely literary criticism found its greatest exponents in
France in Diderot and Mme de Stael, where it led to a dissolution of neo-classicism into emotionalism and sentimentality; in English criticism, however, as René Wellek points out, it remained a minor factor with the romantic writers (17). Traits of this kind of romanticism are also to be found in Maty's discussions of funeral sermons - very much the fashion of the day - as those of James Foster for instance, where he finds "rien d'outre; tout y est sentiment" (XII, 300); in reviews of Letters, such as those of Melmoth, or Pliny's which prompt him to exclaim, "l'affection paternelle est au dessus des descriptions... on la sent, on ne l'exprime point" (V, 175); and even in discussions of philosophy, where he asks his readers "de sentir avant de juger" (XVIII, 186). Maty's criticism of poetry in particular can be called "sensuous" in the sense that he greatly values poetry in which sound or rhythm enhances the meaning; "ses vers", he says of Spenser, "expriment souvent par leurs sons mèmes ses idées et ses sentiments" (VI, 354). This type of aesthetic appreciation is of course not new and Maty may have learnt it from Addison who points out similar effects in Pope. With Maty it sometimes reaches such heights as to make even his prose enact the meaning of the poetry he is paraphrasing (18).

His eagerness to try to render and transmit accurately to his readers the spirit and flavour of the English original sometimes provokes Maty to try his hand at an "imitation" - a translation that is which tries to be a re-creation of the original. He probably felt this as a challenge to his own poetic talent. "Je n'ai pu résister à la tentation de traduire ce morceau qui peut donner lieu de juger du pinceau de mon Auteur" (XI, 22) he excuses this little self-indulgence which must, however, in no way be confused with his predecessors' habit of translating as an easy way out of a difficult paraphrase. Maty translates rarely and then solely in order to illustrate a previously made point. He thoroughly dislikes vagueness in critical statements; "si je n'écrivais que pour amuser ou pour donner des idées vagues", he tells his readers, "je m'épargnerois bien du travail. Mais c'est par ce travail même que je voudrois mériter l'indulgence des juges" (XIII, 202). The concrete example of how the author treats his subject usually forms the nucleus of Maty's review articles, which do not aim at saving the reader the expense of reading the works themselves, but try to tell him what to expect. It is not only the subject which, in Maty's eyes, makes a book worth reading but also the way in which it is treated. If the style is boring the subject will rapidly become so too. "C'est la manière dont le sujet est traité, qui influe sur le choix des livres" (XVI, 2) in the Journal Britannique. Of course, this attitude also influenced Maty's own style and method, and his greatest fear was to appear not sufficiently interesting and captivating to his reading-public - a fear which is, of course, the curse of his profession.

Maty had a very distinctive conception of his function as a journalistic author, which as an artistic concept can be traced back via Pope and Molière to Horace, namely to instruct by pleasing. He finds
aesthetic pleasure a presupposition for reaching his audience. His style is therefore often ingratiating and coaxing, especially when he deals with a dry or difficult subject. Although he says, "Je voudrois intéresser par les choses, non par une vaine parure et par des fleurs" (XV, 26), his style is in fact rather florid. But this is also his charm. That especially his English audience relished his style appears from their use of the adjective "elegant" in connection with Maty's writing. To an eighteenth-century English ear Maty's "beau François" as the authors of the Journal de Trévoux ironically called it (19), must indeed have sounded very elegant; to the modern reader it seems artificial in places and deliberately aiming at stylistic effects, while the expression of his personal sentiments occasionally verges on the "enthusiastic". The following introductory sentences to Maty's discussion of Spence's Dialogue on Beauty may suffice as example of his ingratiating tone as well as of his florid style: "je ne puis choisir d'Ecrit plus propre que celui-ci à délasser mes lecteurs, après la fatigue et l'ennui, que peuvent leur avoir causé les recherches chronologiques qu'on vient de voir. Aux épines des sciences puis-je ainsi toujours faire succéder les roses qu'elles offrent à ceux qui les cultivent" (IX, 267).

A corollary of this deliberate style is the fact that he often expresses certain insights in the form of aphorisms or maxims - very much an eighteenth-century fashion - which give his discussions a certain amount of wit, again in the eighteenth-century vein. For instance, he plunges into the review of a much discussed tragedy by Whitehead with: "tâchons d'indiquer ce qui a excité les larmes des uns et les plumes des autres" (XIV, 171), or he excuses the brevity of some medical explanations he was asked to give with the reflection: "l'homme le plus appliqué n'aurait pas le temps de résoudre les difficultés que l'homme oisif pourroit lui faire" (XIV, 83f) and then comes up with what might serve as a motto for much present-day scholarship: "Les recherches les plus savantes n'ont pas toujours pour objet les sujets les plus riches ou les plus importans" (III, 211).

That Maty thought the task of a journalist not an easy one appears from several statements he made in the course of his career. "De tous les emplois celui du Journaliste est le plus délicat, et de tous les Journalistes je suis le plus timide", he told a correspondent in Geneva in 1755 (20). The first half of this statement certainly holds true for Maty who, by publishing a critical review under his own name, incurred the obligation to be "polite", as the Journal de Trévoux had rightly remarked (21). But the very fact that he shuns anonymity would seem to contradict the second half of the statement. Yet Maty expresses the same idea in the verse motto which precedes the Preface to the Journal Britannique:

Auprès du Héros et du Sage,
L'accès s'ouvre au timide auteur,
Flatté de mériter un illustre suffrage,
Aux yeux les plus perçans il offre son ouvrage,
Et n'a de guide que son coeur.

Here again "timide" sounds like an understatement.

The Préface itself, too, presents Maty rather as the opposite of "timide". To begin with he justified the foundation of his Journal by pointing to the newly established peace which stimulated a new life in the arts and sciences. "Il ne manque qu'un Journal, qui fasse connôtre les découvertes, les ouvrages, et les projets qui paroissent dans cette Isle. On se propose de remplir ce vide, et d'animer ainsi les savants à de nouveaux travaux, les gens de goût à de nouvelles lectures, tous les hommes à l'amour de la vérité et de la vertu" (Préface, p. ii). He then gives a short survey of various previous efforts in this direction, describes the methods of some of them and states their shortcomings. "Ce qu'on ne peut espérer pour tous les sujets et pour tous les livres", the Préface continues, "on peut l'attendre d'un Journaliste, qui se borne à un pays ... Il indique ce qu'il y trouve de plus intéressant et de plus nouveau ... Il compare enfin le goût d'un peuple et d'un siècle avec le goût des autres nations et des siècles passés. Chaque peuple a un caractère particulier ... ce sont ces traits distinctifs que le Journaliste s'attache à conserver" (pp.vi/vii). The ideal journalist, according to Maty, does not only analyse books and reveal the views of their authors but he proportions the space he gives to each in accordance with the novelty and importance of the subject. The greatest sin for a journalist is to be repetitive or to take over judgments which he cannot fully endorse: "Copiste des pensées des autres oublieroit-il qu'il fut fait pour penser lui-même?" (p. x). Here Maty touches a very tender spot with most journalists of the time, who were notorious for copying from each other. That Maty himself was innocent of this vice can be proved by close comparison with contemporary journals (22).

As to Impartiality, that much strived-for virtue of all previous journalists, Maty seems to know better: "Ceux qui ont prescrit à un Journaliste d'être parfaitement impartial connoissent trop l'humanité, pour espérer qu'il puisse jamais s'en trouver de pareil" (p. x). Instead Maty asks his readers in advance to be lenient in their judgment of his prejudices and "de ne jamais oublier la délicatesse de l'équilibre, et la foiblesse des mains, qui soutiendront la balance" (pp.x/xi). From this warning Maty hurries on to assure his readers of his political and religious independence: "L'auteur ... n'abandonnera point sa plume à l'esprit de parti, de secte, ou de système. Il n'affectera ni de suivre aveuglement la foule ni d'être inutilement singulier ... Si malgré le penchant de son cœur il ne loue pas toujours, l'intérêt seul de la Société pourra l'engager à blâmer" (p. xi).

In the choice of material the Journal Britannique would embrace all branches of learning: "Le Physicien, le Géomètre, l'Antiquaire, le Théologien, l'homme de goût, également jugés de notre travail,
Some-what hesitantly Maty finally explains why he has chosen to put his name to his publication, something which was not customary in those days; a work as diverse as a literary journal might be thought to be run more appropriately and efficiently by a group of authors, yet, Maty asks, "où trouver plusieurs personnes, qui s'accordent si non dans leurs jugemens du moins dans leurs goûts?" (p. xiv). Maty is eager to present a homogeneous picture, and to make his own taste felt by the public; as his Projet had stated revealingly he believed that "pour penser avec liberté il faut penser seul". So the very fact that he runs his publication single-handed will, he hopes, assure its success.

iii. The booksellers

Yet one must not interpret Maty's sole authorship too narrowly, for he did invite contributions to his publication, but they will be "edited" by him alone. "On invite", he stated, "tous les savans à aider à le remplir" (p. xvi). The same invitation was extended in the announcements of the publication of the Journal Britannique in the London newspapers. In the London Evening Post of 1 February 1750, one reads:

This day is publish'd. Price 6d. To be continued Monthly, A LITERARY JOURNAL. Written in French and entitled, Journal Britannique, par M. Maty. Dr. Phil. et en Med. Extracts of the chiepest Books publish'd in Great Britain and Ireland, shall be inserted; and likewise any Memoirs concerning Literature, or any Subject whatsoever, which Gentlemen will be pleas'd to communicate to the Author of this Journal, and if written in English or Latin, they shall be translated into French.

As this Journal is chiefly calculated to make English Literature better known abroad, it is to be hop'd that Authors and Booksellers will readily encourage this Design, by giving as early Intelligence as they conveniently can of the Works they are about to publish.

Attached to this announcement is a list of London booksellers where the Journal can be obtained and where letters can be left for the author. Three months later, on 17 May 1750, another advertisement announces the publication of No. 4 of Dr. Maty's Journal Britannique "which completes the first volume ... it may be had ... in Half-binding, Price 2s. 6d. or neatly bound in calf, gilt and letter'd, for 3s. ". This time the list of booksellers has increased from 8 to 15 including 3 outside London. They are: "J. Brindley, in New Bond-Street; P. Vaillant, J. Nourse, F. Changuion and D. Wilson, in the Strand; R. Wilson and R.
Dodsley, in Pall Mall; M. Chastel, in Compton Street; S. Harding, in St. Martin's Lane; M. Dunoyer, in the Haymarket; W. Meyer, in May's Building; and M. Cooper, in Pater-noster Row; Mr. Smith, at Canterbury; Mr. Leake, at Bath; and Mr. Hildvard, at York."

A rare Continental bound edition of the first volume carries a similar list, but mainly mentions booksellers on the Continent (23). This very interesting long list shows the wide circulation of the Journal Britannique and the contacts which Maty's publisher H. Scheurleer obviously had with other booksellers all over Europe. Excluding The Hague, these numbered 69, many towns being represented by more than one bookseller and two towns by the "bureau des postes". The countries included are: Holland, Belgium, Germany, France, Switzerland, Italy, and of course England, Scotland and Ireland. The towns are listed alphabetically, indiscriminately of the countries, as follows:

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<th>Town</th>
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<td>Amsterdam</td>
<td>Châtelain, Mortier, Uytwerf et Rey.</td>
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<td>Anvers</td>
<td>G. Foppens et Verdussen.</td>
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<td>Berlin</td>
<td>A. Fromery et Haude.</td>
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<td>Boisleduc</td>
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<td>Breda</td>
<td>J. van den Kleboom.</td>
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<td>Bruxelles</td>
<td>C. de Vos, et P. Foppens.</td>
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<td>Cambridge</td>
<td>Thurlbourn.</td>
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<tr>
<td>Cologne</td>
<td>Meternich, et au bureau des postes.</td>
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<td>Deventer</td>
<td>Van Wijck et Van Wezel.</td>
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<td>Dresde</td>
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<td>Dublin</td>
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<td>Emmerik</td>
<td>Blank et Brandgum,</td>
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<td>Francfort</td>
<td>Au bureau des postes.</td>
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<td>Flessingue</td>
<td>Varentrap, et les freres Van Duren.</td>
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<td>Franeker</td>
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<td>Geneve</td>
<td>Cramer et Philibert.</td>
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<td>Glasgow</td>
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<td>Groningue</td>
<td>Spandaw et Sipkes.</td>
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<tr>
<td>Hambourg</td>
<td>Felgner, J. Etienne et Herold.</td>
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<tr>
<td>Hannover</td>
<td>Les héritiers de Forster.</td>
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<tr>
<td>Harderwyck</td>
<td>Brincking.</td>
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<td>Harlingue</td>
<td>Van der Plaats.</td>
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<tr>
<td>Leide</td>
<td>Luchtmans, les freres Verbeek et Luzak.</td>
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<tr>
<td>Lepsic</td>
<td>Arkstee et Merkus.</td>
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<tr>
<td>Leuwaarde</td>
<td>Coulon et Ferberda.</td>
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<tr>
<td>Liege</td>
<td>Kints.</td>
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<tr>
<td>Londres</td>
<td>John Brindley, Nourse, Vaillant, Wilson et Meyer.</td>
</tr>
<tr>
<td>Malines</td>
<td>Le Plat et Miron.</td>
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<tr>
<td>Mastricht</td>
<td>Landtman.</td>
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55
Middlebourg, Bakker et Gillessen.
Mons, Wilmet.
Nimegue, Heymans.
Oxford, Fletcher et Prince.
Rotterdam, D. Beman et E. Hebert.
Rome, Pagliarini.
Swoll, P. Royaarts.
Venise, Albrizzi.
Utrecht, Broedelet et Muntendam.

The price per number in Holland was 7 sols (6d. in England) and when it became a bi-monthly 11 sols; the price per bound volume was one florin (2s. 6d. for half-binding and 3s. for calf in England), fifteen volumes being offered in January 1755 for £. 15-0-0 and thereafter for £. 18-0-0. In 1757 after its expiration the whole set of 24 volumes was offered for 25 Dutch florins (24).

iv. Maty and Scheurleer

In Part I, iv, brief mention has been made of the probable relationship between Maty and his printer Scheurleer. It is also possible that Scheurleer recruited Maty rather than the other way round. Most of the other French periodicals published in Holland started that way, and the fact that Scheurleer occasionally used the Journal Britannique for advertising the books he had in stock would corroborate this view. In her recent study of the Glaneur Historique, M. C. Couperus states: "Les libraires qui éditent un journal en profitent souvent pour recommander leurs propres éditions qui viennent de paraître ou qui se vendent difficilement" (25). The Bibliothèque Angloise, the Journal Littéraire, the Bibliothèque Françoise, the Bibliothèque Raisonnée, and the Bibliothèque Impartiale are cases in point where the book-dealer is at the same time printer and editor, and has one or several authors working for him whom he pays per sheet of printed copy.

As there are no documents about Maty's relationship with Scheurleer some light may be shed by looking at the exactly parallel and contemporary case of the Bibliothèque Impartiale (Leyden, 1750-1758, 18 vols. in -12), the editorial correspondence of which has been preserved (26). It was founded conjointly in 1749 by the printer and book-dealer Luzac of Leyden and Samuel Formey, the secretary of the Prussian Academy of Sciences. The contract which they drew up between them stipulated that Luzac would print ten sheets in 8° every two months and pay Formey for the contents at the rate of seven Dutch florins per sheet (the latter would also receive twenty copies of each number free of postage); Formey would be left entirely free in his
choice of material and his articles would not be modified by the
publisher (27).

The assumption that a similar agreement must have existed
between Maty and Scheurleer is corroborated by the fact that Luzac
took up contact with both Maty and Scheurleer for the double reason
of ensuring against their possible infringing upon each other's
territories and of coming to a mutually profitable arrangement with
his "rivals". To this effect Luzac travelled to London in August 1749
where he talked with Maty about their respective projects. The out-
come of their conversations Luzac communicated to Formey in a
letter dated 23 September 1749: "J'ai parlé à Mr. Maty au sujet de
nos journaux et je lui ai fait entendre que nous pourrions nous être
utiles mutuellement ... vous pourriez laisser entièrement à Mr.
Maty la littérature britannique, ou par une correspondance directe
avec lui (qu'il accepteroit avec plaisir) ne toucher que ce qu'il
omettroit". The same letter contains Luzac's proposal to contact
Scheurleer at The Hague in order to agree with him on the same
format and to offer him his own printing press (28) so that the two
literary journals would appear as twin brothers (and would be
purchased as such). Scheurleer, however, must have convinced
Luzac that duodecimo was a more convenient size than Luzac's
proposed octavo (it fitted better into the libraries of their clients),
as the latter finally also appeared in-12, but Luzac could not talk
the author Formey into making it a monthly publication like the
Journal Britannique "afin que les journaux parurent ensemble" (29).

The cooperation between the Journal Britannique and the Biblio-
thèque Impartiale was, however, rather a commercial one between
the printers than a relation between their authors and their respective
editorial policies. Maty probably did not even know at the time who
was the author of the Bibliothèque, as it appeared anonymously. Luzac
and Scheurleer must also have agreed to have both their first numbers
appear in the dead of winter when "on prend mieux les lecteurs, car
le froid les tient dans leur chambre" (30); and when the first literary
news from England appeared in the Bibliothèque Impartiale it was with
the notice that one would insist less on the news from that kingdom
"pour ne pas trop empiéter sur les droits de M. Maty" (31).

If Scheurleer and Luzac conferred the way they did about their
respective commercial enterprises it seems fairly certain that Scheur-
leer and Maty worked on much the same basis together as Luzac and
Formey, i.e. Scheurleer was the owner of the Journal Britannique,
who printed as well as distributed it, while Maty furnished the contents
for a fixed salary. This much is also admitted by Maty's successor de
Mauve in 1756, who states that he was persuaded to take over "aux
instances du Libraire qui a toujours été en possession de l'Ouvrage"
(32). Assuming that Scheurleer paid the same rate as Luzac, Maty's
monthly income from the Journal Britannique was seventy florins
which was approximately the equivalent of eight pounds sterling (33).
What also pleads for the fact that Maty was a "rédacteur aux gages d'un libraire" (34) is a letter of 1754, written by Maty to a friend in Geneva, where he speaks of his journalistic work as "un travail pénible et ingrat" and continues: "Il est vrai que j'ai songé à briser mes chaînes; ou plutôt le terme de quatre ou cinq ans que je m'étois proposé est expiré. Mais on a souhaité que je continuasse encore quelque temps mon tâche" (35).

v. Circulation and reputation

As to an estimate of the circulation of the Journal Britannique we must again resort to analogy. Of the Bibliothèque Impartiale Luzac printed first 200 and later 500 copies, whereas Maty's predecessor, the Bibliothèque Britannique, had appeared in 1500 copies which were reduced to 500 in the last three years of its circulation. 500 copies was quite a good-sized circulation at the time (36) and considering the long list of bookdealers who stocked the Journal Britannique it seems more than probable that its circulation was indeed something like 500. The Leyden bookdealer Luchtmans, for instance, who was one of the regular distributors of the Journal Britannique, lists in his account-book for 1749-1753 six copies per month as his regular intake (37). If one considers this an average for all bookdealers on the list one also arrives at a circulation of about 500. Moreover, the list of booksellers which Scheurleer gives in 1750 (see above p. 55) is neither accurate nor complete; to take one instance: he lists only four booksellers in London whereas the advertisement in the London Evening Post lists twelve, plus one each in Canterbury, Bath, and York; and these three are not on Scheurleer's list either.

One last point about the circulation of the Journal Britannique may be of interest. Daniel Mornet in his article entitled "l'Enseignement des Bibliothèques Privées 1750-1780" lists only 3 sets of the Journal Britannique in the 392 French catalogues which he consulted, whereas the Bibliothèque Britannique is represented 29 times and the Nouvelles de la République des Lettres as often as 101 times (38). Must we infer from this that Maty's Journal had its widest distribution among the French refugees and Francophiles in England, Germany and Holland? This would correspond with La Condamine's remark in one of his letters to Maty which refers to "votre Journal Britannique malheureusement trop peu répandu à Paris" (39). The Dictionary of National Biography, however, states flatly that the Journal Britannique had "a considerable circulation in the Low Countries, on the Rhine, and at Paris, Geneva, Venice and Rome, as well as in England".

In spite of its apparently small distribution in France, however, the Journal Britannique received notice from the start in the most powerful of all French critical journals, the Journal de Trévoux. Although the reverend fathers made fun of the style of Maty's Projet ("nous avouons sincèrement que notre intelligence n'a pas saisi, à la
première lecture, tout le fin de ce beau François") and criticized it as "pas assez naturel", they frankly stated half a year later that they took pleasure in praising a literary journal fifty years their junior (40). How much they esteemed Maty's undertaking is obvious from the fact that they devoted two whole articles of sixteen and twenty pages respectively in the following six months to a close analysis of the Journal Britannique. Apart from Maty's choice of subjects, they praised the exactitude of Maty's comptes-rendus as well as the excellence of his "Nouvelles Littéraires". They excused the extraordinary attention they paid Maty with the remark that "au bout d'un demi-siècle de Course Littéraire, on a droit, ce semble, de jetter un coup d'œil sur ceux qui commencent à se livrer aux mêmes travaux; on devroit même, dans ces circonstances, avoir la liberté de leur donner des avis". But they concluded in their next instalment that Maty obviously had no need for their advice, for "il s'y prend de façon à éclairer sans mettre le feu nulle part, à conduire son char scâvamment et utilement, sans s'exposer à faire une chute déplorable" (41). This certainly was the highest praise a journalist could ask for; and it must have given Maty enormous encouragement to have such a powerful and influential ally, albeit in the Jesuit camp.

Another voice that hailed the appearance of the Journal Britannique was that of Pierre Clément, editor of the Nouvelles Littéraires (1748-1752), a periodical in the form of a newsletter, one of which (15 July 1751) ends with "Je vous suis infiniment obligé, Monsieur, du Journal Britannique de Mr. le Docteur Maty; c'est un vrai présent. Me voilà nourri de bonne littérature Angloise et très bien assaisonnée. Il est rare de trouver réunis dans la même personne autant d'érudition de diverses connaissances, d'esprit, de goût et d'impartialité" (42).

Of the English periodicals none paid any attention to their French rival. The Royal Society, however, showed its appreciation by electing Maty F.R. S. on account of the first four volumes of the Journal Britannique (43). For the rest only private voices were heard praising Maty as a "good scholar, [who] understands Books extremely well, of which he has given the strongest proofs in a very elegant and judicious Literary Journal" which also was "approved and commended" by a literary society (44). The true value of the Journal Britannique was assessed only after its discontinuance, when one felt the void it had left in the literary life of the country.

In 1757 D. Schultz of the Royal Academy of Sweden wrote: "in one thing we are still richer than the English for we do not want a journalist, as they do, since Bellona as [sic] known to make that excellent author of the Journal Britannique silent" (45). In 1767 Edward Gibbon, already quoted in the Introduction, together with his friend Deyverdun was emboldened "to imitate the example of Dr. Maty, whose Journal Britannique was esteemed and regretted" (46). In 1788 a correspondent wrote to Mr. Urban of the Gentleman's Magazine: "When we had such Literary Journalists as John LeClerc,
Michael de la Roche, and old Dr. Maty, there was less room for complaints, because they gave abstracts of books; but as we have no Review now conducted on this plan, it must be done in separate publications, or not at all" (47). And still ten years later A.Chalmers in his Biographical Dictionary writes: "[the Journal Britannique] continues to hold its rank among the best of those which have appeared since the time of Bayle" (48).

vi. Physical appearance

As has already been remarked Maty edited the Journal Britannique for exactly six years, i.e. from January 1750 until December 1755. It first appeared as a monthly, but after two years Maty felt the stress of such short intervals and changed to a bimonthly publication, which he announced in an Advertisement at the end of volume VIII, number 1:

Lorsque je commençai ce Journal, je crus avoir de bonnes raisons, pour le faire paroftre tous les mois; et je ne suis pas encore convaincu, que cet arrangement ne fût le plus avantageux. Il m'a paru cependant, que tout le monde n'en portoit pas le même jugement; et c'est à l'avis de personnes sensées, aussi bien qu'aux instances des Libraires que je cède, en ne publiant plus que tous les deux mois une partie double des précééentes ... Je m'efforcerai même de travailler certains Extraits avec d'autant plus de soin, que j'aurors plus de tems pour les finir, et que je me verrai moins géné par la crainte de la longueur ou d'un défaut de variété.

The format of the Journal Britannique (duodecimo) was the traditional, small, handy format of most French periodicals published in Holland in those days, and each number ran to 120 pages (or 240 when it became a bimonthly). Four months made up one volume, so that there are three volumes for each year and eighteen volumes for the six years of Maty's editorship. Whenever the material for one number threatened to exceed the allotted number of pages, one can see the print getting smaller and smaller towards the end, and when there happened to be unused space left over, Scheurleer filled it with advertisements of his own press or books in stock (49). Most numbers contained a fixed number of articles, five for the monthly and ten for the bimonthly numbers. Except for the last one, these articles consisted of extensive book-reviews which sometimes (e.g. when the review dealt with an author's collected works) were written in instalments. The last article invariably contained the "Nouvelles Littéraires", annotated announcements of new or forthcoming books and occasional advertisements for subscriptions to rare and expensive editions. At first these "Nouvelles" were only "de Londres", but to these were soon added those "de Glasgow", "d'Edimbourg", "de Dublin", "d'Oxford", "de Cambridge", and at rare instances of some...
other than provincial town (50).

The pagination of the first volume differs from the others in that it is not consecutive but starts afresh with each of the four numbers. Making up the Index for volume I the printer must have realized how ill-advised this was, as it forced him to give the appropriate month with each page reference. Consequently, from volume II onwards the pagination runs through in each volume. The first number of each volume carries a different vignette from the rest and shows a man sitting in front of a mountain of books holding an opened book on his knees, with the inscription PAULATIM. The vignette for the other numbers shows a man at some distance from a town engaged in building the brick trunk of a windmill, with the inscription PEU-A-PEU. The title-page reads:

JOURNAL BRITANNIQUE,

par

M. Maty,
Docteur en Philosophie & en Médecine,

- - -

A La Haye,
Chez H. Scheurleer, Junior.
Marchand Libraire dans le Hout-straat

- - -

with the appropriate date in Roman numerals (see illustration p.126).

vii. Would-be successors

Maty's abdication as editor of the Journal Britannique did not mean, however, that it collapsed immediately. It "languished" one might say for two more years under the editorship of a certain Mr. de Mauve of whom nothing much is known except that he was a Huguenot and most probably a clergyman who lived at The Hague (51) but who must have spent some time in England. This appears from a remark de Mauve makes in volume XIX (1756) à propos of a book on manufactures: "il m'a paru, pendant le séjour que j'ai fait en Angleterre, que la Nation n'avoit plus cette confiance dans ses talents" (XIX, 422), and from a statement in the Journal Etranger of Prévost, who mentions Mr. Fréron as "directeur de la partie littéraire" and "Mr. Mauve" as his contact in London (52). At the time of his editorship (1756-1757), however, de Mauve lived at The Hague regretting the disruption of easy communication with England: "depuis que la guerre s'est allumée entre la France et l'Angleterre je n'ai pu me procurer quantité de bons Ouvrages qui auraient rendu
ce Journal et plus curieux et plus intéressant" (XXIV, 421 f). De Mauve states explicitly that he commenced his work "aux instances du Libraire qui a toujours été en possession de l'Ouvrage" and that Scheurleer "pressed" him to produce material for another number: "il m'a pressé, pressé, sollicité, engagé à lui livrer le MS. de façon qu'il put publier ce volume au commencement de Juin" (Préface to vol. XIX).

The fact that de Mauve's first number appeared in the beginning of June but carried the date January/February 1756 means that the publication was more than three months overdue and Scheurleer's "pressure" is not surprising. Also, somebody else had already attempted to continue Maty's work and to win over his reading public. This rival successor, the seasoned journalist Elie de Joncourt, edited in January 1756 a Nouvelle Bibliothèque Angloise (53) which announced in its Préface "de suivre le même plan que Mr. le Docteur Maty" and to adopt all the proposals of Maty's Préface with one restriction: Maty had only written about the best of the latest publications; this, de Joncourt admits, will not be possible for him, as the war does not encourage book-production. Therefore he will resort to "excellens Livres, publiés avant le Journal Britannique, et à ceux que Mr. Maty a passés sous silence, ou seulement effleurés... En un mot... je tiendrai pour nouveau tout ce que je croirai bon et pas assez connu" (Préface, p. iii). With such a statement de Joncourt was almost begging to be criticized, which he was, of course, by de Mauve who considered himself the "true" heir to Maty. De Mauve's Préface to volume XIX of the Journal Britannique is mainly an attack on de Joncourt whom he accuses of false pretences, reviewing books that are already well known, not to speak of his method, "c'est au Public à en juger".

De Mauve's contempt for the Nouvelle Bibliothèque Angloise did in its turn not pass uncensored, for de Joncourt had allies writing for the Bibliothèque des Sciences et des Beaux Arts (54), who took up his cause in their "Nouvelles Littéraires" for June 1756:

Deux Journaux pour la Littérature Angloise ont remplacé celui du Dr. Maty. L'un sous le titre de Bibliothèque Angloise paraît chez Gosse & Van Daalen; c'est une espèce de Bibliothèque ancienne & moderne de la façon de Mr. de Joncourt... dont le mérite est connu. L'autre se débite chez Henri Scheurleer, sous le titre de Journal Britannique. Il est de Mr. de Mauve. Nous pardonnons à ce nouveau Journaliste de traduire le Monthly Review dans son Ouvrage, sans en avertir le Public; mais nous osons le prier au nom de ce Public de traduire fidèlement cet excellent Journal... Enfin on voit par-là ce qu'on doit attendre de Mr. de Mauve. (V. 520f).

De Mauve was especially piqued by being called a "nouveau Journaliste" (55); as to the charge of copying from the Monthly Review, there was
nothing much he could bring against it for it was true. He admits it himself from time to time in the course of his articles, with remarks like "[ceci] dit un Journaliste Anglois, qui nous sert souvent de guide", or "guidés par le Savant des lumières duquel nous profitons si souvent", "[cette observation] nous trouvons dans un Journal Anglois qui nous sert souvent de guide" and "un Journaliste Anglois que nous prendrons de guide dans cet extrait" (56). The last named "guide", for a change, was not the Monthly Review but Tobias Smollett in the Critical Review, which commenced publication in 1756. A close comparison of a random choice of articles with those on similar topics in the Monthly Review shows indeed that de Mauve's admissions of a borrowed thought here or there are pure euphemisms.

Compared to Maty's eighteen volumes of the Journal Britannique, de Mauve's part seems very dull and uninspired. To begin with, his range of interests is much more limited and he seems less universally educated. He has no notion of medicine or science and admits his incompetence in economics; he professes a "goût décidé pour la littérature" but shows no understanding of belles-lettres. Of the 106 articles in de Mauve's six volumes only ten are on works of literature (i.e. less than 10% whereas Maty gave 20% to literature) and when not translated from the Monthly or Critical reviews, these consist mainly of great segments of translated extracts from the works themselves, linked by very general remarks. Books on theology receive de Mauve's greatest attention (which prompted the suggestion that he was a clergyman), and take up 23% of the articles; next comes history and politics (19%) and apart from geography and travel (9%) nothing much else stands out; the remaining space is divided almost equally between natural history, philosophy, mathematics, and the classics. Admittedly de Mauve's choice of books was limited by the supply he could obtain from England, but apart from the choice of books it is the spirit which informs the articles, which is so strikingly different. As de Mauve himself ingenuously said in his Préface, if a taste for letters, indefatigable application, and the habit of writing sufficed to make a good Journal, he would be sure to succeed, "mais il faut d'autres talens que je n'ose me flatter de posséder, du moins, dans le même degré que Mr. Maty".

The fact that de Mauve was not on the scene of his literary activities makes for another striking difference; de Mauve always only reports the title and never the author of the many "anonymus" works of the time, while Maty usually knew who the author was and gave his name either with the title or in the course of his review. De Mauve is aware of his shortcomings on this point and admits to his readers that "il faudroit être au fait des intrigues ... de Londres. La légère connaissance que j'en ai, ne suffit pas pour juger" (XX, 241). The "Nouvelles Littéraires" of the two editors also differ widely. Maty used them mostly to just announce the appearance of a new book or to point forward to a review-article which would appear in the next.
number, so as to arouse his readers' curiosity. De Mauve on the contrary makes this section into a ragbag of little reviews sometimes extending to three pages a piece, so that his "Nouvelles Littéraires" take up more space than Maty's; yet Maty managed to give more titles in less space and really gave them the character of news. One example from de Mauve's last volume may suffice to characterize his conservative attitude to literature; he writes about Gray's Odes, "plus on les lit, plus on se persuade que le Poëte a écrit pour un peuple inconstant, et d'une imagination échauffée. Gray a pris Pindare pour son modèle, mais ... Pan ne danseroit pas à la mélodie du Poète Lyrique Anglais" (XXIV, 206).

After two years under de Mauve the Journal Britannique had lost so many subscriptions that Scheurleer had to stop publication. In his farewell to his readers (November/December 1757) de Mauve once more imputes the reason for discontinuing to the dearth of English books: "C'est aussi cette raison qui engage le Libraire à terminer ici cet Ouvrage". That Scheurleer lost many subscriptions after Maty's resignation appears from the fact that a great many libraries and private collections possess only Maty's eighteen volumes and lack volumes XIX to XXIV. In consequence there is great confusion among bibliographers as to how many volumes the Journal Britannique really comprised. F. Beckwith in her article on the Bibliothèque Britannique draws attention to this confusion in a footnote which reads:


It is typical that only Hatin makes mention of a 25th volume, and this by the way only in Les Gazettes de Hollande (Paris 1865, p. 217) and not in his Bibliographie Historique et critique de la presse périodique française where he mentions 24 volumes (58). This elusive 25th volume is the Table Générale des Matières, which was announced at the end of volume 24, ("afin d'en faire un corps complet on ajoutera aux vingt-quatre Volumes dont il est composé, une Table Générale des Matières"), but was never produced by Scheurleer. It did appear
much later though, in 1763, and was printed by J. de Wetstein, former publisher of the Bibliothèque Raisonnée at Leyden, but due to its belated appearance obviously found very few buyers. Its title-page significantly reads: "Journal Britannique par Mr. Maty, Tome vingt-cinquième", and mentions neither Scheurleer nor de Mauve.

This, then, rounds off the life-story of the Journal Britannique. In the following we shall only consider Maty's eighteen volumes, because they are the part for which the Journal Britannique is rightfully remembered. It has in fact always been known as "Dr. Maty's Journal Britannique".

viii. Contents

According to the tables of contents the eighteen volumes of Maty's Journal Britannique contain 374 articles of which 58 are instalments of previous articles and 50 contain "Nouvelles Littéraires" (28 for the first 7 volumes and 22 for the 11 following). If one subtracts these 108 items from the total, 266 articles remain of which 63 are original contributions and 203 review-articles. These usually deal with one book only, occasionally with the "works" of one author, and in rare instances with two or three books on the same subject. The "Nouvelles Littéraires", which give short notices of new and forthcoming books, mention 605 titles.

As the full-scale review-articles constitute the basis for the assessment of Maty's tastes and preferences in editorial matters, it seems appropriate to try to subdivide them into groups according to their subject-matter. The Table des Matières of 1763 subdivides the titles of books reviewed into eight general subjects or "classes", namely Théologie et Morale; Droit et Politique; Médecine et Chirurgie; Histoire Naturelle et Physique; Arts et Sciences; Littérature; Histoire; and Miscellanées. For each of these classes the compiler of the Table des Matières gives a short definition of the kind of books one can expect to find listed there. Théologie et Morale contains "Dissertations et Critiques sur plusieurs Parties de la Bible, et Explications des Passages difficiles. Récherches intéressantes pour la Défense de la Religion, Sermons, Discours, Lettres des fameux Théologiens. Plusieurs Traité en matière de Philosophie morale, de Théologie naturelle, Points de Doctrine, Histoire ecclésiastique etc.". Droit et Politique "renferme tous les Articles, qui, outre la Jurisprudence, concernent la Constitution ou Gouvernement d'Angleterre, ou Reflexions politiques, Caractères etc.". Médecine et Chirurgie: "contient diverses Observations sur des Maladies singulières ou épidémiques. Consultations et Préceptes. Vertus de différentes Eaux et autres Spécifiques. Traités sur l'Inoculation et plusieurs autres Cures en matière de Chirurgie". Histoire Naturelle et Physique comprises "tous les articles qui traitent des Curiosités de la Nature, soit des Animaux ou des Fossiles. Observations Méteorologiques et Astronomiques. Eclipses. Tremblements de
Terre. Effets de L'Electricité et autres Découvertes importantes; le
tout terminé par des Extraits de ce qui se trouve de plus singulier
dans les Transactions Philosophiques depuis l'année 1748 jusques
l'année 1756". Arts et Sciences presents "les Pièces concernant
l'Agriculture, la Navigation, l'Arithmétique, la Mathématique, la
Peinture, Travaux ingénieux etc. ". Littérature "est composée des
Remarques sur plusieurs Auteurs anciens, soit Grecs ou Latins.
Traductions. Descriptions des Antiquités, et autres Traités concernant
les Belles-lettres". Histoire comprises "tout ce qui a rapport à l'Histoire,
Relations. Anecdotes. Vies des illustres Personnages, et Voyages fort curieux". Miscellanées, finally,"est reservé pour des Ouvrages d'Es-
prit. Recherches, Critiques, Poésies, Pièces Satyriques, Lettres
sur plusieurs sortes de Matières, Romans et autres".

According to this classification the 324 articles (59) in the Journal
Britannique are divided as follows:

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<th>Category</th>
<th>Articles</th>
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<tr>
<td>Théologie et Morale</td>
<td>71</td>
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<tr>
<td>Miscellanées</td>
<td>64</td>
</tr>
<tr>
<td>Histoire Naturelle et Physique</td>
<td>53</td>
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<tr>
<td>Histoire</td>
<td>48</td>
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<tr>
<td>Médecine et Chirurgie</td>
<td>31</td>
</tr>
<tr>
<td>Littérature</td>
<td>27</td>
</tr>
<tr>
<td>Arts et Sciences</td>
<td>15</td>
</tr>
<tr>
<td>Droit et Politique</td>
<td>14</td>
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Statistically, however, this gives only a very rough idea of Maty's
preferences; before one can use these figures as indications of the
actual interests of the Journal Britannique they will have to be con-
siderably modified. First of all there is the classification as such
which, especially because of its arbitrary grouping of certain sub-
jects, produces a rather distorted picture. Secondly, the classifi-
cation comprises quite a number of contributions not by Maty, either
in the form of letters by subscribers or review-articles on specific
subjects by regular contributors. And thirdly, there is the question of
editorial suggestion and choice which will have to be clarified.

1. With the eighteenth-century classification it is, for instance,
 impossible to distil Maty's interest in literature from the 27 articles
listed under Littérature, because what is to be found under that heading
might better be indicated by "antiquities" or "the classics", whereas
what nowadays is understood by "literature" is grouped under Miscel-
lanées. Similarly, part of what is brought under the signature of
Histoire are either also "antiquities" or "geography and travel" or
"lives" in accordance with a modern classification. Théologie et Mo-
rale is another case in point; always the first and most important
class from the beginnings of periodical literature it also comprises
philosophy, which at that time was not yet considered an autonomous
pursuit. Arts et Sciences looks rather like the modern "miscellaneous";

only Médecine et Chirurgie and Histoire Naturelle et Physique have changed little in the course of time. Especially the latter, a heading under which one also finds the reviews of the Philosophical Transactions, seems very apt.

From a modern point of view, then, the contents of the Journal Britannique take on a different aspect, and might be subdivided as follows:

- literature  
- theology  
- natural history and science  
- medicine  
- history  
- philosophy  
- antiquities  
- law, institutions and commerce  
- geography and travel  
- the arts  
- miscellaneous

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This modernized classification seems more appropriate as a basis for further analysis of the contents as its greater exactitude and detail reveal at a glance where the emphases of the Journal Britannique lay.

2. As already mentioned Maty did not write all the articles in the Journal Britannique himself, he invited contributions from his readers, and he had a few regular contributors. All articles in the Journal Britannique that are not by Maty are signed, mostly with the initials of the contributor and occasionally with a full name. As Maty announced in his first number, "on désignera toujours par une marque les extraits, dont les auteurs ne voudront point être connus" (I, 1, 79). This so-called anonymity - i.e. signing with initials only - was an eighteenth-century journalistic custom which included such sophistications as signing with the final letters of one's first and last name, fictitious initials, and pseudonyms (60).

There are, all in all, 25 different "anonymous" signatures in the Journal Britannique, 16 of which occur only once, whereas the others recur repeatedly. Only 19 contributors signed with their full name, and with three exceptions these were not published again. In most cases the latter type of contribution was in the form of a letter, sometimes soliciting but more often offering "learned" information on subjects medical, scientific or philological. It often opens with a phrase like the following: "Monsieur, comme vous avez expressément déclaré, dans votre préface, que vous vouliez recueillir les dissertations sérieuses aussi bien que les pièces baidines, je me suis enfin déterminé à vous envoyer ces rémarques" (V, 186). Some of these letter-writers bear well-known names such as Samuel Formey, John Bevis, John Turberville Needham and Benjamin Franklin (61). More interesting, however, are the "anonymous" reviewers, i.e. the more frequent or regular ones. Internal evidence has revealed the identity
of the most important of them, but some have so far remained un-
identified.

In subject-matter and significance the contributed articles present
quite a heterogeneous array. At the one extreme are serious review-
articles in several instalments and, at the other, scholarly trivia
taking up only a page or two. Maty sometimes comments on a contributed
article, explaining the reasons for publishing it, or giving some extra
information on the subject of the article, but he obviously also made
his own selection and by no means published everything that was offered:
"Si les personnes, qui me font l'honneur de m'envoyer des pièces
anonymes", he states in an Avertissement, "daignoient y joindre une
adresse, on pourroit leur marquer les raisons, qui quelquefois obligent
à les supprimer" (II, 356). Of the total of 373 articles in the Journal
Britannique (including the "Nouvelles Littéraires") 119 are marked as
being not by Maty, i.e. a little less than one third.

In the list of initials which will be found in Appendix II, several
stand out for the frequency with which they occur. Foremost among
them is J.D.C. with 18 articles, second P.M. with 15 articles, third
C.D.M. with 11 articles, followed by C.R.O. (8) and J.J. (6), M. (6)
and J.F.B. (4). At closer inspection it appears that these initials are
usually connected with one specific subject and that the writer behind
them is either an expert or at least takes a special interest in this
subject. One may conclude from this that Maty, who so often in an
aside to his readers reveals how "harassed" an author he is, had at
least six or seven contributors he could fall back upon either when
time was pressing or when he was faced with the review of a book for
which he felt little inclination or ability.

Maty's manner of soliciting a review from a contributor may be
gleaned from the following introductory remark to an article entitled
"Lettre sur le Prix de la Vie" by Gédeon le Colnte:

Quand vous m'avez autrefois oui dire, Mon cher ami, que
dans la vie ordinaire la somme des biens surpasse de beau-
coup celle des maux, je ne pensois guère qu'un jour vous
me forceriez à en venir aux prises sur ce sujet avec l'un
des plus illustres savans du siècle... Vous m'envoyez son
livre et il faut, dites-vous, ou que je me rende, ou que je
prouve par de solides raisons que l'Auteur de ce petit
ouvrage s'est trompé (II, 147f).

Soliciting contributions did, however, not relieve Maty of the editorial
burden of reading all the copy and of occasionally having to translate an
article, as well as of accepting full responsibility for what was finally
printed. Taking into account the fact of an amateur "staff" and in-
vestigating the percentage of contributions in each field, the earlier
statistics - in so far as one regards them as a barometer of Maty's
main interests and predilections - must necessarily be modified. It
is revealing, for instance, that of the 77 articles in the field of literature
(according to the modern classification) only 13 are not by Maty, whereas he wrote only 20 of the 59 articles on theology and 7 of the 19 philosophical articles. In the field of natural history and science all important articles are by Maty himself, the 12 contributions (out of 57) from contemporary scientists containing only short meteorological or astronomical information. The same holds for medicine - which is not surprising as Maty himself is the expert in this field - and the 9 contributions not by Maty contain either an odd anatomical observation or some esoteric medicinal news. In history, law, institutions and commerce, about half of the articles are by another hand, whereas in antiquities 6 out of 16, and in geography and travel only 1 out of 10 are not by Maty. Of the 5 articles in the arts, finally, there is one article on music which is not by Maty. These proportions show quite clearly in which fields Maty's greatest competence lay.

3. The third point to be considered before we can evaluate the statistics properly, is the extent to which Maty was in any way "guided" in the choice of books he reviewed. Guided, that is, either by his contributors, the taste of his readers, or by the London bookmarket and rival periodicals. A very interesting passage in a letter by Maty to a correspondent in Geneva (dated October 1754) provides us with an answer to this question and reveals that it was a combination of all three:

Un pays aussi abondant que celui que j'abite en nouveautés littéraires ne me laisse point manquer de matériaux. Dis auteurs plus laborieux que moi trouvèrent à s'occuper dans un champs aussi vaste. C'est le Journaliste qui ne peut suffire même à la petite recolte qu'il ramasse, et qui par l'indulgence du public devenu tous les jours plus défiant voudroit donner à chaque article plus de tems qu'il n'en a souvent pour chaque volume. Alors incapable de fournir toute sa tâche, il a recours ou à quelques pièces de ses portefeuilles ou à des secours étrangers. Seulement ai-je attention à ne point multiplier les pièces détachées et à m'écarter surtout le moins qu'il m'est possible du lieu de la scène que j'ai choisi, et auquel mille raisons m'engagent à me borner ... mais nous autres Journalistes nous avons de grands rapports avec les Libraires, et ce n'est pas toujours ce qui nous paraîtroit le meilleur que nous préférons, mais ce que nous croyons le plus agréable à la majorité de nos lecteurs (62).

Maty's exacting reading-public, then, not only stimulated his sense of perfection in reviewing, but partly also determined the choice of books Maty presented them with, if not directly, then at least, as Maty points out, through the channels of the London bookdealers, whose sales and subscriptions obviously provided the best barometer for public taste. His "staff", "des secours étrangers" referred to in
the letter, may have influenced the choice of subjects in another sense, namely in that they probably did not always review books assigned to them by Maty, but chose books in which they themselves were interested or which they happened to come across. In this case Maty had to exert his full editorial capability in order not to "multiplier les pièces détachées", as he says. Another statement by Maty, at the beginning of his first "Nouvelles Littéraires", gives further evidence of how books suggested themselves to him for discussion in the *Journal Britannique*:

Je crois devoir commencer mes nouvelles Littéraires par ces ouvrages périodiques, qui se débitent avec la rapidité des Gassettes, et sont bientôt également oubliés. Mais ils renaissent de leurs cendres, et tous les mois on les voit reparoître sous les titres de Gentleman's Magazine, London magazine, Universal magazine, British magazine, and Traveller's magazine ... Le magasin du Gentilhomme et celui de Londres ont près de vingt ans d'antiquité. Les autres sont moins anciens, mais ils forment tous des recueils de plusieurs volumes in 8°, et pourroient presque servir de Bibliothèques. Rien de plus varié que les pièces qu'ils renferment. Débats et discours de Parlement, essais de Politique, de Morale, de Phisique et d'Antiquités, lambeaux d'Histoire ancienne et moderne, descriptions et Cartes de Géographie, extraits de livres et disputes d'Auteurs, traductions de pièces étrangères, historiettes, vers, nouvelles particulières et publiques, etc. tout s'y trouve. Si le choix et l'exactitude égalaient le nombre et la diversité des sujets, il y aurait peu de recueils plus intéressans. Tels qu'ils sont, je pourrai de tems en tems en tirer quelques pièces curieuses, et du moins me fourniront-ils tous les mois une liste de livres, qui me servira à former la mienne.

Je compte cependant beaucoup plus pour cet usage sur un nouveau Journal, qui paraît ici depuis quelques mois sous le titre de Monthly review, a periodical work, giving an account, with proper abstracts of and extracts from the new books, pamphlets, etc. as they come out: By several hands ... Le fardeau que je m'impose est si pesant que j'ai intérêt qu'on sache, que je ne m'y engage pas tout-à-fait sans secours. Le plan des Auteurs de cet ouvrage différe cependant du mien à plusieurs égards. Leurs extraits sont rarement aussi étendus; ils se bornent souvent à transcrire quelques morceaux des livres qu'ils annoncent; ils n'excluent point les ouvrages ou mauvais ou frivoles, dont les titres pourroient attirer des lecteurs; enfin ils ne me paraissent pas toûjours exemts des préjugés nationaux. (I, Jan. 1750, 107f).
As the *Monthly Review* - as well as the *Critical Review* six years later - aimed at inclusiveness rather than selectivity, Maty naturally could find all the material he wanted in the Monthly's lists of new publications (63). The originality and value of Maty's editorship therefore can only be gauged from the extent to which he is selective and excludes "les ouvrages ou mauvais ou frivoles". Moreover, Maty's constant concern in the *Journal* was to maintain balance and variety; he therefore tried to give as little attention as possible to subjects that were temporarily suffering from overproduction. "Si je chargeois mes Nouvelles de titres de Sermons", he explains once, "j'aurois pour ces dernières pages, qui de toutes celles de mon Jour­nal sont les plus difficiles à remplir, moins à craindre de manquer de sujets que de lecteurs. Qu'on ne juge donc point à cet égard, non plus qu'à quelques autres (c), de la stérilité de l'Angleterre par mon silence" (XIII, 222). The footnote (c) to this bantering remark mentions further "les livres de Droit, les Ecrits relatifs aux évene­mens journaliers, les trois quarts des poèmes, et presque tous les Romans" as being excluded from the *Journal*. This, then, gives a rough idea of what Maty classified under the two extremes of "boring" and "frivolous", and how he was constantly concerned with maintaining a serious, scholarly standard without appearing dull and prejudiced or off-putting to his more mundane readers, including, as he repeatedly insists, the ladies (64).

Seen in the light of these three points it is clear that the eighteenth-century classification of the contents of the *Journal Britannique* is insufficient as a barometer of Maty's taste and editorial ability; these are statistically more accurately expressed in the modern classification described above. The investigation of contributions and of extraneous influences on the choice of material in proportion to Maty's own initiative has shown that Maty was not only the sole editor, with whom rested all responsibillity of selecting the material from a copious supply of suggestions, but also the author of at least two thirds of the contents while he left the rest to a small group of "expert" reviewers and "accidental" contributors.

ix. Contributors

Who were these reviewers and how did Maty recruit them? One would naturally seek them among his friends. As already intimated in Part I, these were of two kinds, medical and literary, in accordance with Maty's double profession. Among his literary friends, interestingly enough, most turn out to be churchmen. Foremost among them are Dr. Thomas Birch, author of many historical biographies and of the *History of the Royal Society*, and Dr. John Jortin, author of an *Ecclesiastical History* both of whom, together with Maty formed the nucleus of the tea-club mentioned in Part I, where they conversed "learnedly" together for three or four hours every week (65). To the same club
belonged César de Missy, a Huguenot minister attached to the church of the Savoy (66) in Soho, where Maty lived at the time. Several other Huguenot ministers attached to the same church formed another little society which met fortnightly and of which Maty also was a member. Of this Jean DesChamps wrote in 1751 that the Matys, father and son, formed "conjointement avec Mess: les Pasteurs Duval, Coderc, Barnouin, Majendie, Mauzy et moi, tous les 15 jours une Société littéraire ensemble, qui m'est d'un grand agrément" (67). Both these clubs were obviously sources where Maty obtained material for his Journal, and if one looks closely at the names and initials which occur with some frequency in the Journal Britannique, one notices that most of them can be identified as members of either of them.

Maty's principal contributor J. D. C. for instance was a member of the latter club, the initials standing for the Huguenot minister Jean DesChamps who has just been quoted. He was born in Mecklenburg in 1709 as the third child of a Huguenot refugee and was educated first at Geneva and then at Marburg where he studied philosophy under Christian Wolff, who became a decisive influence in his life. Jean DesChamps lived "for many years a littérateur and courtier at Berlin" according to Agnew (68), and on the accession of Frederick the Great in 1740 was appointed tutor to the young princes, Frederick's brothers. Unfortunately he offended Frederick by his attacks on Voltaire and consequently left Berlin in 1746 to seek new employment in another country. He spent almost a year in Holland where he established some contacts with Huguenot literati, notably the editors of the Bibliothèque Raisonnée (69), but in 1747 decided to move on to England. After having perfected his English he began his career in London by translating Lord Lyttleton's "Observations on the Conversion of St. Paul". In 1749 he received Anglican Orders and was appointed one of the ministers of the Savoy. In January 1750 he recorded in his diary "Mr. Maty Auteur d'un nouveau Journal Britannique, m'engagea à lui fournir de tems en tems un Extrait de ma façon; et je lui en remis un peu après sur la Vie de Socrate. Ce fut dans le mois de Mars que parut mon Extrait" (70). From then on Jean DesChamps regularly furnished Maty with articles for the Journal Britannique. In July 1750 he reviewed a book on the Roman Senate complemented later on by several articles on the Rudiments of Grecian History and an Introduction to Universal History. He showed a great interest in languages, especially Hebrew, in an original article on Hebrew poetry and a review of the Journal from Grand Cairo to Mount Sinai which was mainly concerned with the origins of Hieroglyphics and pagan mythology. His main interest, however, was theology, on which he provided Maty with no less than 14 articles four of which dealt with William Warburton's Principles of Natural and Revealed Religion and the Divine Legation of Moses, four others with passages from the Scriptures, three with books of Sermons, two with the works of David Fordyce and one with Hume's Essay on Miracles.

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But Jean DesChamps was not the only contributor who took part in the great controversy of the age about what was the essential rational foundation for the acceptance of the Christian revelation. Another response came from a contributor one meets with almost as frequently and who signs himself P. M. It is not hard to guess that these initials refer to Maty's father, Paul Maty, who also frequented the fortnightly club. As the previous chapter has already made ample mention of him it may suffice here to point out his "specialities" as a contributor to the Journal Britannique. His interest in the question of miracles is reflected in his reviews of Conyers Middleton's Free Enquiry into the Miraculous Powers ... and William Warburton's Julian; besides these two antagonists he also tackled the Presumptive Arguments for the Truth and Divine Authority of the Christian Religion by J. Duchal. But theology was no longer Paul Maty's main interest after his Dutch débâcle (71). In London his studies were mainly devoted to philosophy and especially to mathematics, a science in which he was said to be "a very able master" (72). It will not be surprising, therefore, to find five out of six of the mathematical articles signed by him, three of which are original contributions on the calculation of indices and open with the statement: "C'est ici le projet d'un livre, qu'on se propose de publier, si sur l'exposé qu'on en va donner, les Savans jugent qu'il puisse être de quelque utilité" (III, 264). Another series of articles by Paul Maty on related mathematical topics had appeared in the Bibliothèque Françoise in previous years (73), but the proposed book was never published. P. M.'s other two articles in this field are reviews of John Petvin's Universal Arithmetic and Thomas Simpson's Select Exercises in Mathematics. The sixth article on mathematics was by Matthieu Maty himself who, it is known, also took a great interest in this science, but the fact that he did not write more may indicate that he left this field to his father out of filial respect. Paul Maty also wrote some of the philosophical articles, notably a detailed review in three instalments of Henry Home's Essays on the Principles of Morality and Natural Religion and one on the Moral and Religious Aphorisms of Dr. Whichcote. Finally he distinguished himself by reviewing the Essays physical and literary of a Society in Edinburgh which were in fact the "Transactions" of the newly founded Edinburgh Philosophical Society, of which Hume was secretary. Maty obviously had a great stand-by in his father who, though seventy by then, still shows a vigorous and clear-thinking critical mind, and who is described by Jean DesChamps as "un petit vieillard vif comme salpêtre" (74).

The third important contributor, César de Missy (C. D. M.), mentioned as belonging to Maty's tea-club, like Jean DesChamps had come to England from Berlin via Holland and became one of the ministers of the Savoy. "During his residence in London for forty-four years", Agnew says of him, "he was respected as a pastor and a scholar ... [but] it is to be regretted that what he has printed should have consisted to so
It is true that de Missy never published any work of importance himself but he certainly was very active in the literary circles of London, and willingly gave assistance in the scholarly undertakings of others. John Jortin, for instance, was indebted to him in his life of Erasmus and so was J.J. Wetstein in his edition of the Greek Testament. Chalmers says of him that "he seldom published anything, except occasionally ... at the importunity of friends", from which one might conclude that he was perhaps not a very willing contributor but certainly a good friend of Maty's. The articles in the Journal Britannique signed C.D.M. number eleven; they are mainly on theological topics, or rather on textual problems in various manuscripts of the bible, in which he shows himself not only a great bible expert but also very knowledgeable on the subject of ancient languages. Most of his contributions are original and in the form of letters, a series of four of which are introduced with: "Je vous livre à la fin ces lettres dont nous avons parlé depuis si longtems" (VIII, 194). Another series of articles concerns recently discovered letters by Sir Isaac Newton to Jean LeClerc on two passages in the bible, of which de Missy made "imitations" in French. In all his articles de Missy appears very polemical and a caustic critic of other people's opinions, which provoked several readers to protest against his strictures (76).

John Jortin, who was just mentioned in connection with de Missy, and who was one of the mainstays of the weekly tea-parties, was another contributor of original articles. He was also of Huguenot stock though born and bred in England. After his studies at Cambridge he became an Anglican minister, was later promoted to Archdeacon and received an honorary doctorate in Divinity from the Archbishop of Canterbury. Maty and Jortin were not only good friends but in later life became related when Jortin's son Roger married Maty's eldest daughter Louise (77). The way in which Maty described him to his readers shows in what great esteem he held him: "Un homme, qui se distingue également par ses connaissances et par ses vertus. Littérateur du premier ordre il n'estime l'étude des mots que ce qu'elle vaut et qu'autant qu'elle conduit à la science des choses. Versé dans la lecture des anciens auteurs et dans les recherches de l'antiquité ... Modeste enfin et modéré il n'attache point la gloire à déprimer ceux qui ... pensent différemment de lui" (XVIII, 373f). John Jortin was Maty's expert on classical literature. His Critical Remarks on the Ancients are a series of detached commentaries on Homer, Virgil, Sophocles, Aesop, Hesodius and Ovid. Apart from these John Jortin provided Maty with his Observations on Seneca, a kind of introduction to Seneca followed by Illustrative quotations. Jortin's philological interest also extended to the bible in Philological Remarks on Genesis, in which he tried to illuminate certain phrases in the bible with quotations from ancient authors. Two of John Jortin's works provided Maty himself with material for reviewing. The first was his Remarks on
Ecclesiastical History and the second Six dissertations upon different subjects, again mainly concerned with classical literature. It will be almost superfluous to say that Maty's reviews of Jortin's works were extremely laudatory. "Les véritables Juges ont remarqué dans ses ouvrages beaucoup de savoir et d'Esprit... et un éloignement marqué pour les minucies, la tyrannie, et la superstition", Maty writes and adds, "si tous les défenseurs du Christianisme se montraient sous une forme aussi aimable, cette Divine institution aurait-elle encore des ennemies?" (IV, 166).

In August 1751 Maty published a letter by Pierre Desmaiseaux containing some facts about the death of St. Evremont; he obtained it, he explains to his readers, from "l'obligeant Mr. Birch, possesseur de la correspondance littéraire de Mr. Desmaiseaux", and he adds, "Il est à souhaiter qu'il se détermine à donner au Public une collection aussi précieuse. Elle renferme les meilleurs matériaux pour une histoire littéraire de l'Europe, pendant l'espace d'un demi-siècle" (V, 401) (78). Thomas Birch obviously was the soul of Maty's tea-club as it is said to have "flourished till the death of Birch in 1766". His influence on the Journal Britannique is not as easy to establish as that of the other contributors but he certainly was a force behind the scenes. "When Dr. Maty was carrying on the 'Journal Britannique' he obtained the aid of Dr. Birch", the Dictionary of National Biography states rather cryptically. This may refer to the contents of it as much as to editorial or financial matters, but it is certainly safe to say that he exerted a stimulating influence on Maty during their weekly sessions at "the club". "Tom Birch is as brisk as a bee in conversation", Dr. Johnson said (79), who did not like his writings much. These were chiefly historical and biographical, and everything that appeared from his pen during Maty's editorship of the Journal Britannique was extensively reviewed in its pages. In March 1751 Maty reviewed Birch's edition of the works of Sir Walter Raleigh, praising Birch as "point un de ces Biographes stériles, qui fixent des dates, entassent des faits, copient des fautes, et croient écrire l'Histoire. C'est un Philosophe qui pense" (IV, 245). In October he reviewed his edition of the Works of Mrs. Catherine Cockburn and one month later that of the Faerie Queene. In 1753 Birch's Life of Tillotson was reviewed and in due course his Memoirs of the Reign of Queen Elizabeth (1754). The History of the Royal Society (1756-57) appeared too late for Maty, but was reviewed by his successor de Mauve. There are no articles signed T. B. in the Journal Britannique, only one on a theological subject signed B. which might or might not be by Birch, but he did furnish Maty with materials for one of his major articles, namely the Eloge du Dr. Mead, which served as an obituary to this great maecenas of the arts and sciences; it was afterwards revised and translated into English and appeared as a separate publication in 1755 (80).

Birch's Life of Tillotson (2nd edition 1753), a famous Whig memoir which provoked a thrice-issued pamphlet from the opposite camp (81),
was reviewed in the *Journal Britannique* by a contributor who signed himself C.R.O. Unfortunately there is no indication anywhere which would help to unmask this reviewer, who was quite active and contributed eight articles all in all. His review of Birch's *Tillotson* is rather long (52 pp.) and ends in an encomium which hints that he was a Frenchman: "Nous ne pouvons en finissant que nous joindre à ceux qui s'intéressant à l'Angleterre font des voeux pour qu'il sorte du Cabinet de Mr. Birch des ouvrages aussi propres à faire honneur à lui et à sa patrie" (XII, 234). The same hint can be inferred from a remark C.R.O. makes à propos of the *Additions to the Universal History*, which he reviewed in three instalments; the authors, he says, "censurent avec une vivacité peu digne d'eux tous les Auteurs Français" (IV, 102). C.R.O. also reviewed a work by George Costard, a worthy and learned though now neglected clergyman of the Church of England whom he chastizes for his bad Latin but praises otherwise: "Quelle honte pour l'Angleterre qu'un mérite si solide n'y soit encouragé que par des éloges stériles" (VII, 434). Hand in hand with C.R.O.'s interest in history goes his knowledge of antiquities, as is shown in his review of J. Warburton's *Vallum Romanum* (a detailed account of the Picts Wall and surrounding antiquities), but his most important contribution was in the field of theology, namely a long review in two instalments of John Leland's *View of the Principal Deistical Writers* (enlarged edition of 1755) which is very favourable. Like Leland himself, C.R.O. appears as a great defender of Christianity, exposing as inconsistent the delstic ideas of such "Héros de l'irréligion" as Lord Herbert, Hobbes, Blount, Toland, Shaftesbury, Collins, Woolston, Tindal, Morgan, Chubb, Bolingbroke and Hume. The stringency of C.R.O.'s theological arguments would warrant the conclusion that he was also a clergyman.

There are no doubts, however, about the writer of four articles signed J. F. B. He was yet another Huguenot clergyman attached to the church of the Savoy who had come over to England from Holland in 1736. Jacques François Barnouin was also a member of the "Société littéraire" mentioned above and obviously invited by Maty to contribute occasionally to his *Journal*, which he did on topics of a strictly theological nature. Like César de Missy's these contributions are also in the form of letters to the editor, one of which begins with: "Vous exigez, Monseur, que je mette par écrit l'idée que je me suis faite ..." (V, 425). Barnouin's ideas on the martyrdom of St. Polycarp, on the fifth commandment and on the miraculous powers of the Churchfathers are, however, not of great literary interest.

More interesting are five successive review-articles on the posthumously published *Philosophical Principles of Natural and Revealed Religion* (Glasgow, 1748-49) by the Scottish mystic Andrew Ramsay, signed M. The reviewer reveals himself as a seasoned philosopher of the Lockian persuasion as well as a good mathematician. He reflects that "pour réussir dans la recherche de la vérité, il faut commencer
par bien connaître les bornes de notre entendement" (VI, 452) and continues to demonstrate that Ramsay's genius, although his reasoning follows strictly mathematical methods, often leads him into striking paradoxes. Although M. himself seems very kindly inclined towards Ramsay he concludes: "Le système de Mr. Ramsay ne nous paroit pas propre à se faire beaucoup de partisans. La plupart de ses Lec­teurs ne l'entendront pas; les autres seront révoltés par les erreurs qu'ils y trouveront... ils pardonneront à son Esprit, en faveur de son Coeur" (X, 227f). The last remark could have been made by Matthieu Maty himself who always valued a person's "heart" above all else, but the whole tenor of this long review also suggests Maty's father as a possible author. Yet all other articles by Paul Maty were signed P. M.

There is one other article in the Journal Britannique which is also signed M. only, and the writer of this is referred to as "un Savant de ***". The article in question is an extract from a letter to the editor, which reacts to a review of Maupertius' Essai de Philosophie morale and opens with: "Hélas, que je me sens éloigné de l'idée trop favorable que vous avez de moi!... je regarderois comme le plus grand bonheur qui pourroit m'arriver, de sortir enfin d'une vie si peu agréable" (VI, 89f). In view of the morose tone and contents of this letter it would not be too far-fetched to suspect the aging and bad-tempered Maupertius himself of acting as the defender of his philosophical system here, and the signature M. would only corroborate this. But, as no definite proof of this is available it must remain a suggestion (82).

This little group of friends then, most of whom were clergymen and French Huguenots to boot, were Maty's main contributors. It would be an exaggeration to call them his "staff" in the sense that one speaks of Griffith's (Monthly Review) or Cave's (Gentleman's Magazine) staff, who were paid and had fixed assignments. Maty's little group contributed voluntarily and in accordance with their inclinations, but they had some influence on editorial matters in that they probably were responsible for the Journal's great share in the theological arguments of the day.

One last contributor must be mentioned here because she forms an exception to this group, namely the English lady who signed herself E. M. and who contributed two articles; the first in 1750, playfully deistic, arguing from a woman's point of view about the existence of God, the second in 1755 embracing a truly feminist cause, namely, the subscription to an English edition of the Memoirs of Mme de Maintenon which were banned in France. Among the knowledgeable English ladies of the time who showed literary taste and talent one name immediately suggests itself to fit these initials, namely that of Elizabeth Montagu, the "queen of the bluestockings". As the facts of her biography strongly corroborate the impression one gets of the writer of these two articles, it seems very probable indeed that
she was the contributor E.M. (83).

In the list of contributors in Appendix II, the names of Maty's "anonymous" contributors who have been identified with certainty either on internal or on external and biographical evidence, are given in brackets; where the authorship is only conjectural and cannot be fully ascertained, as in the case of Maupertius and Mrs. Montagu, the name is followed by a questionmark.

x. Maty and English literature

The statistics have shown that Matthieu Maty, apart from editing the Journal Britannique, provided about two thirds of the written contents himself. Of these the space taken up by articles in the field of literature is by far the largest. It seems therefore appropriate and probably most rewarding to base an evaluation of Maty's critical performance on the purely literary contents of the Journal. One has to say "purely" in this context in order to contrast the present-day use of the term "literature" with its 18th-century significance. Voltaire called "literature" everything that was written "depuis les mathématiques jusqu'à l'épigramme" (84) and this conception, inherited from the Renaissance, was held through much of the eighteenth century. In order to distinguish between what was purely literary and what was purely technical or occasional the French coined the term "belles-lettres", serving to denominate writings that remain in some degree linked with the art of poetry, aim at giving delight by their form, appeal to the sentiments and are not merely a vehicle for instruction or edification. When one tries to ascertain the place of literature in this sense within the general life of English letters as it is mirrored in the pages of the Journal Britannique, one is faced with the practical difficulty of having to draw strict lines, of having to decide what is to be excluded and what retained. Are we to exclude for instance the works of Bolingbroke whose reputation in his own time was so different from what it is today? And are we to include Lord Kames who in the Journal Britannique is only evaluated for his philosophical essays and whose literary fame rests with a work that appeared in 1762? Or the 3rd Earl of Shaftesbury, "one of the most independent and graceful prose-writers of the age of Anne" (85), who is treated merely as an adversary of Christian religion? Problems like these reveal that certain writers necessarily had to be given the benefit of the doubt.

In its day the Journal Britannique was called a "literary journal" in Voltaire's sense; that it can certainly also be called literary in a modern sense the following discussion will prove. To facilitate the investigation of Maty's critical evaluation of the works of literature that appeared during his editorship of the Journal Britannique - that is, from January 1750 to December 1755 - the reviews will not be discussed in their order of appearance but under separate headings
according to the different genres with which they are concerned, namely poetry, drama and prose.

a) Poetry

Naturally the discussion of English poetry in the pages of the *Journal Britannique* is limited by its defined aim to be absolutely contemporaneous; its purpose was to review only books fresh from the press. Thomson and Young, most of whose work appeared prior to 1750, do therefore not receive the attention one would like them to have received, but are treated rather cursorily as already established poets whose great merit is generally acknowledged. To Gray, however, whose *Elegy* was published in 1751, due tribute is paid and likewise, although perhaps too much for our taste, to some of his minor contemporaries such as Gilbert West, Isaac H. Brown and William Mason, while Christopher Smart, Francis Fawkes, Robert Dodsley and David Mallet find briefer mention.

On the other hand, some of the earlier poets saw new editions of their works between 1750 and 1755 which were extensively reviewed, and Maty's opinions on them admirably reflect the mid-eighteenth-century taste in poetry. In 1750 Milton was re-edited by Thomas Newton; in 1751 Spenser was re-edited by Thomas Birch and Pope's complete works, edited by William Warburton, appeared for the first time in the same year; Chaucer, Shakespeare, Donne and Dryden are also evaluated, although they only come in marginally in the discussion of other authors.

Maty begins his review of the works of Edmund Spenser with a reference to Chaucer, who under the glorious reign of Edward III opened up the career of poetry in England, "et pendant deux siècles personne ne put l'y suivre". Then, under Elizabeth, another genius appeared, equally abundant but more sublime, and it was these two, Chaucer and Spenser, "qui ont ensuite formé tous les Poètes de leur Nation" (VI, 346). Although Spenser is hardly understood nowadays, Maty reflects, several modern poets have taken him as their model and affect turns and phrases such as were used in the time of Elizabeth. This gives rise to a kind of obfuscation of sense which Maty does not relish. In order to be able to judge the *Faerie Queene* properly, "il faudroit rappeller le siècle de l'Auteur, et de voir renaître la Cour brillante d'Elizabeth" (VI, 354).

Spenser in many ways insulted the taste of the neo-classical age but his merit, according to Maty, lies in the execution of his verse. Although there is no uniformity of plan, no subordination of characters, no verisimilitude in the action, and nothing more shocking than the mixture of pagan and Christian mythologies, there resides "un Génie veritablement sublime" among all the "gothic" barbarities of Spenser's Imaginary world. "Les images naissent sous sa plume, ses préceptes sont des actions. Il crée une Mythologie nouvelle, il réalise les Étres abstraits, il représente de la manière la plus vive ce que peu de gens
savent sentir" (VI, 353). This somewhat over-enthusiastic account is balanced by a detailed analysis of one of the books of the Faerie Queene, where Maty uses the description of Morpheus's cave, to illustrate the "beauty" of Spenser's poetry, the sound of which often expresses the meaning: "on entend ces goutes d'eau, qui tombent continuellement d'une source élevée, on sent l'effet de cette douce pluie, qui se mêlant à l'haleine des vents imite le bourdonnement des abeilles, et plonge les sens dans la langueur" (VI, 361). A personal touch is added when Maty relates how he has been struck by the description of the Slough of Despond and the "raisonnements artificieux" (debates) that are held there: "ils sont dignes de l'Angleterre; Montesquiu n'est pas plus séduisant" (VI, 363).

Birch's edition of Spenser was, however, not the first in the eighteenth century to stimulate a reappraisal of this poet. The first critical edition of Spenser by John Hughes had appeared in 1715 and contained a prefatory essay, "On Allegorical Poetry", which already then called for the recognition of Spenser's individualistic genius and justified Spenser's ignoring the rules. But Maty's evaluation is not based on any "relativistic taste" theory like Hughes'; it uses a much more intrinsic approach and is guided solely by the direct emotional and sensatory effect of the poetry itself.

As the first English poets had much genius but little taste, their example unfortunately became contagious. With this remark Maty introduces Shakespeare, who, in many ways Nature's prodigy, "doit peut-être à ses écarts une partie des éloges qu'on lui prodigue" (XVII, 154). Shakespeare lacks art and elegance, harmony and correctness; a judgement completely in keeping with the neo-classical love of rules, perhaps tending more to the continental French view of Shakespeare (86) than to the more moderate English eighteenth-century critics such as Samuel Johnson (in Rambler 156). Is it not surprising, Maty asks his readers, that Johnson, "sans doute par une foiblesses excusable dans un Anglois, ait travaillé à excuser ce mélange indécent de grossièretés et de scènes burlesques, dont l'immortel Shakespear a défiguré toutes ses pièces ?Le bon sens réclame contre ce monstrueux alliage" (VIII, 258). If after all Othello, Richard III, Hamlet, or King Lear rouse our passions and make our tears flow, this success is not so much due to the quality of the drama as to the vigour of Shakespeare's poetry, "qui peut-être a mérité qu'on lui pardonnât ses fautes, mais qui sans elles aurait approché de plus près de la perfection" (VIII, 258).

A much discussed work on Shakespeare that appeared at the time was Mrs. Lennox's Shakespeare Illustrated (London, 1754), and in his review of it Maty shows himself well-versed in Shakespeare's dramas. As he wrote this review two years after his strictures on Johnson's Shakespeare criticism, one suspects that his views have been somewhat modified by an intensified study of Shakespeare. The work of Mrs. Lennox, Maty says, can only interest those "qui ont lu
et lu plus d'une fois Shakespear" (XV, 323). Naturally Maty's review is extremely polite and complimentary to the female author, who was severely attacked by some of her own countrymen. In order to incline his readers towards her, Maty translates those parts of her dedication which excuse Shakespeare's "plagiarism" and the alleged "disfigurement" of his sources. Shakespeare's art is said to lie in observing human nature, Maty quotes, "il a si fort diversifié ces caractères, il en a peint quelques uns d'une maniere si vraie, qu'on peut regarder ses ouvrages comme une Carte de la vie, et une mignature fidèle des avantures humaines" (XV, 314).

That Maty had a good sense of the dramatic is revealed when he criticizes Mrs. Lennox on *Romeo and Juliet*, where Shakespeare did not quite follow the original story in the tomb-scene: "Rendons justice à Shakespeare", Maty says, "il connoissoit trop le coeur humain, il aimoit trop à l'émouvoir, pour perdre une pareille scène" (XV, 319f). Likewise he approves of Shakespeare's "unauthorized" introduction of the father's ghost in *Hamlet*, but what he finds most interesting in that play and not mentioned by Mrs. Lennox is "l'impression que fait sur l'âme du meurtrier la comédie, dont Hamlet dirige l'exécution" (XV, 321). But again, although Maty now finds excuses for Shakespeare's use of the supernatural machinery as dramatically functional in an un-enlightened age, it is the poetry of the plays which remains the most redeeming characteristic of an after all rude and unpolished genius. "Personne n'a mieux su faire parler que Shakespear les génies, les sorcières, les spectres, et les fous. C'est ce qui aurait pu paraître dans l'analyse de la Tempête, si Me. Lennox avoit jugé à propos de la faire" (XV, 323).

A poet who also suffered from the application of neo-classical critical norms is John Donne. As William Keast points out, the 18th-century examination of the metaphysical poets is marked by the prominence in it of questions which primarily are concerned "with the pleasure which literature is capable of producing" and not with analysis and discrimination of literary devices (87). Perhaps Maty would not have been quite as unperceptive of the beauties of Donne - given the task of having to write on him - as Dr. Johnson, but unfortunately he only refers to him once, en passant, in a review of Hume's *History of Great Britain*, where he paraphrases Hume's opinion: "Donne mit des traits de force et d'esprit dans ses satyres d'ailleurs rudes et grossières" (XVII, 155).

The fame of Milton on the other hand was well-established among the eighteenth-century critics in England as well as in France; "dans un temps où Milton est admiré de toutes les nations presque autant que de la sienne", Maty says à propos of a hostile *Essay* on Milton by William Lauder, "on risque beaucoup en cherchant à lui enlever ses lauriers" (I, Fév. 1750, 98); the English regard Milton as the rival of Homer and Virgil, and his *Paradise Lost* is in the hands of the principal nations of Europe. (By 1750 there were indeed trans-
lations in Latin, Italian, French, German and Dutch). Maty, who devotes four long articles to the beautifully illustrated edition of Milton by Thomas Newton, can rightfully save himself the trouble of giving his readers an account of the life of Milton, as there had already appeared several in French, as he remarks, such as Bayle's in his Dictionnaire and Dupré de St. Maur's prefixed to his translation of Milton in the Bibliothèque Britannique (VI, 1734).

Maty opens his review with a description of the illustrations which are prefixed to each of the twelve books of Paradise Lost. He does this in such detail that it exempts him from describing the contents and he can pass on directly to the comments on Milton by various authorities which Newton included in his edition. The first English critic who established Milton's reputation among the general public was Addison in his Spectator of 1712. In 1732 the English had seen the completion of a bad edition of Milton's works by Richard Bentley, which was attacked by Bishop Pearce in 1734. Apart from the comments of Addison and Pearce, Newton's edition includes the heterogeneous commentaries of Patrick Hume, Voltaire, Richardson, Warburton, Jortin, Heylin, Thiers, Duncombe and a few others dispersed among the text. They deal chiefly with academic questions, such as comparisons of Milton with Homer and Virgil, vocabulary, decorum, the allegorical figures and their models in classical literature, the description of chaos and the universe. "Il y a quelque chose de fort curieux dans les jugemens opposés que les Commentateurs font des mêmes endroits", Maty remarks philosophically at the conclusion of this survey (III, 373).

In the allusions which Milton made to the events of his time, Maty sees the revelation of his true feelings: "Suspect à une Cour qu'il méprisoit, il dépeint ceux qui la composoient sous l'image de Bachantes ... Défenseur de l'indépendance et de la sévérité des moeurs, au milieu d'un Peuple esclave et efféminé ... Ennemi du Gouvernememt et de l'Église et de l'État, il invective indirectement contre l'un et l'autre" (III, 375). Yet most touching are Milton's allusions to his own domestic life which Maty finds mirrored in some of Adam's dialogues with Eve. "Le coeur de Milton étoit tendre", he concludes from these, "Milton sent ici ce qu'il peint. Il est touché avant que de songer à nous émouvoir" (III, 380f).

Three years later Maty reviewed Newton's edition of Paradise Regained, Samson Agonistes, and Poems upon several occasions (London, 1752). Paradise Regained, younger brother of a brilliant first-born, has often been condemned without having been sufficiently read. "Pour mot", Maty confesses, "je ne rougis point de dire que j'y reconnois un génie véritablement sublime", (X, 124) and he proceeds to defend this statement. The beauties of Paradise Regained by far exceed its faults; there may be less imagination and invention in it than in Paradise Lost, but it shows nobler feelings and is more
usefully instructive. In *Paradise Lost* one recognizes the brilliant young man, and in its sequel the mature bard, who devotes his last days to philosophy and Christian meditation.

What Maty finds fault with in *Paradise Regained* is the plot or rather the absence of it; it thereby disables the parallel with *Paradise Lost* which Milton obviously aimed at. "C'est un long dialogue nécessairement uniforme et quelquefois languissant". After the first temptation the action is somehow finished; Jesus knows his adversary, his mission, and his powers. "Après cela, qu'a-t-il à craindre?" (X, 126). What Maty would wish for is a little more suspense. It is curious though that Maty, who based his praise of *Paradise Regained* on its greater didactic quality finally illustrates the beauty of its poetry with Belial's proposal to tempt Jesus with the joys of the flesh. "On ne peut qu'admiration la douceur et les graces de la description qu'il fait du sexe et de la volupté. C'est un des plus beaux morceaux du Poème, et je le donnerais à Mr. de Voltaire à le bien traduire" (X, 107f).

If *Paradise Lost* suggested the comparison of Milton to Homer, *Samson Agonistes* elevates him to the stature of Sophocles in Maty's eyes. It would only need the Greek language and two thousand years of age to make *Samson* a Sophoclean tragedy like *Oedipus*. It is not a question of imitation though, "il s'agit d'une conformité de génie, de caractère, et en quelque sorte de circonstances" (X, 307). Milton and Sophocles, old and melancholy republicans both chose for their last subject a hero who permitted them to criticize their own time and to allude to their own situation in it. In praising it as a perfect tragedy Maty consciously opposed Dr. Johnson's views in *Rambler* 139 and 140, who censured not only the plot but also the sentiments expressed in *Samson*. According to Johnson, who based his judgment on Aristotle, the beginning and the end are not joined logically together. In Maty's eyes, however, *Samson* represents a true picture of human life; he is shown "dans des scènes variées, vraisemblables, et capables d'inspirer la compassion et la terreur" (X, 309). Maty is careful enough though, not to declare Johnson openly wrong; "Je laisse a ceux qui liront cette tragédie à juger jusqu'à quel point les critiques particulières de Mr. Johnson sont fondées" (X, 309).

After having given a detailed account of the contents in which he occasionally closely paraphrases the poetry, Maty passes on to the minor poems; he regrets the injustice some editors commit in printing everything a great man has ever written, because the quality is necessarily uneven. Among the pieces that deserve preservation Maty singles out *l'Allegro*, *II Penseroso*, *Comus* and *Lycidas* - a choice most modern readers would endorse. The contrast presented by the first two augments their beauty: "Milton a fait entrer dans l'un et dans l'autre la peinture toute différente des mêmes objets, pour montrer combien l'état de l'âme fait varier l'aspect" (X, 323). A propos of *Comus* Maty censures Milton's imitation of
the Italians; in spite of the beauties of Comus one cannot but deplore "l'abus d'une imagination trop riche et l'alliage du cliquant du Tasse avec l'or de Virgile" (X, 327). The same holds for Lycidas where Maty cannot approve of St. Peter among the Pagan deities; "Ce mélange défigure cette belle élégie ... remplie des plus sublimes idées et des sentimens les plus tendres" (X, 327).

In the course of his article on Milton, Maty also mentions John Dryden, but in his capacity as literary critic rather than as poet. "On sait depuis longtemps le mot de Dryden, que Satan est le vrai Héros de Milton" (X, 125), he tells his readers, who have already learnt that "les Muses Angloises doivent à Spenser leur Incomparable Milton" - a fact which Milton himself reportedly confided to Dryden (VI, 346). Of Dryden's poetry Maty only mentions the Ode for St. Cecilia's Day, which he compares favourably with that of Pope "quelque art, quelque harmonie qu'il y ait dans cette belle Pièce, j'admire encore davantage celle de Mr. Dryden sur le même sujet" (VI, 27). The reason for this preference is Dryden's happy choice of Timotheus for a subject, a choice which Pope could not hope to surpass, or rather, as Maty says, which Pope would also have made, had he been the first to write. In the "Nouvelles Littéraires" of the same month in which this critique appeared (September 1751), Maty makes mention of a latin translation of Dryden's Alexander's Feast (Oxford, 1751) which prompted him to give his own version of the conclusion which appeared so "vicious" to Dr. Johnson (88): "Ma Muse suspendue entr'eux/ Aime à partager sa louange;/ L'un élève un mortel aux Cieux,/ Et l'autre en fait descendre un Ange (VI, 124)". It is difficult to say in how far Maty would have appreciated Dryden's poetry as a whole. As it does not possess very striking sensuous and emotional qualities one suspects, however, that for Maty, who made such qualities largely the touchstone of literature, it would have had little appeal.

Maty's first mention of Pope occurs in a review of the Letters on Several Subjects by Melmoth, where Pope is referred to as "the most praised modern poet" (III, 58). In July 1751 the first complete edition of Pope in nine volumes, containing Pope's final corrections, was prepared by his friend and literary executor William Warburton. It was announced in the "Nouvelles Littéraires" of the same month and reviewed in two long instalments in September and December 1751.

It was Maty's custom in reviewing the complete works of an author always to begin with a sketch of his life by way of introducing him to his readers. He had done so with Spenser, taking the facts from Birch's Life; with Milton he had supposed Bayle's life of him sufficiently well-known but had still interspersed his critique with bits of biography; with Pope, however, he had to improvise, as Warburton's nine-volume edition did not provide a life, although it was announced as the tenth volume. "La multitude d'engagemens et d'occupations de ce Savant ne nous permet pas de nous flatter, que ce nouveau présent pourrois encore
Maty had remarked in July 1751, and in September he proceeded to write the life of Pope himself. He gathered the material partly from Warburton's Notes and Commentaries dispersed through the nine volumes of the Works, and partly from Pope's own writings, especially from the Letters, which formed the last two volumes of Warburton's edition.

Maty's sixty-six-page "Mémoire sur sa vie et sur ses ouvrages" (VI, 9) is a highly interesting literary document. No objective account of Pope's life had appeared so far (89) and he was the first of Pope's biographers to use authentic materials. These were in fact to a large extent what later became known as Spence's Anecdotes, on which thirty years later Samuel Johnson based his famous Life of Pope. These anecdotes, a manuscript copy of which Johnson received on loan from the duke of Newcastle when he prepared the life, had extensively (though without acknowledgement) been used by Warburton in the preparation of his Notes and Commentaries, which in their turn formed the basis for Maty's account of Pope. They were also used, but again indirectly, in Owen Ruffhead's Life of Alexander Pope which appeared in 1769, in the writing of which Warburton had lent a helping hand (90). If one compares Maty's life of Pope with the later ones by Ruffhead and Johnson, the great similarity in the phrasing of the facts and anecdotes about Pope in all three of them is striking. This is due to the fact that indirectly or directly they all used the same sources, viz. Spence's Anecdotes (= Warburton's Notes), Pope's Works and the Letters. Maty's mémoire was certainly the first to acquaint the continent with the facts of Pope's life. That it was esteemed as authoritative appears from the fact that it was prefixed to an Italian edition of the Essay on Man, translated by G. Castiglione, which appeared in 1760 (91).

Unlike Samuel Johnson, Maty treats Pope's poems within the framework of the biography and is therefore perhaps less openly critical of some of the faults which displeased Johnson. They disagree most strongly on the evaluation of the Letters and the Epitaphs, which Johnson censored separately in 1756 (92). They most strikingly agree, on the other hand, in preferring Dryden's Ode for St. Cecilia's Day to Pope's, on the same grounds, namely that "Dryden's plan is better chosen", as Johnson says - "choix heureux, que rien ne pouvoit égaler" in Maty's words (VI, 28). But where Johnson indulged in painting in full Pope's weaknesses of character, Maty charitably preferred to pass on to his more positive values. Pope's exaggerated satire of Addison, for instance, about which Ruffhead and Johnson are very explicit, only makes Maty blush for humanity: "passons légèrement sur ces effets de la passion, pour ne nous arrêter qu'à ceux du génie" (VI, 381) he tells his readers.

Maty discusses all of Pope's major poems chronologically. Starting off with some laudatory remarks on the Ode on Solitude, which seems to Maty already to exhibit all of Pope's virtues as a poet, he passes on to the Pastorals, some of which, by close com-
parlson with their latin models, he finds superior in imagery. Windsor 
Forest delights him: "descriptions, images, portraits, je ne sais qu'y 
admirer le plus" (VI, 23). Maty did not find fault with the "diversity" 
of it, as Joseph Warton did five years later (93), nor did he agree with 
Pope himself whose maturer judgment found the purely descriptive 
parts lacking in sentiment. "Suis-je trop jeune, ou fut-il trop sévère?" 
Maty wonders, "la Poésie qui décrit les beautés est-elle éloignée de 
celle qui excite les passions?" (VI, 25f). From the Ode for Saint Ce-
cilia's Day Maty passes on to the Essay on Criticism, which betrays 
the young man by the vivid imagination and the lightness of touch it 
displays, but which also contains such solidity of thought and such 
"correctness" as to make it appear the fruit of maturity - an achieve-
ment which Pope in fact was never to surpass, in Maty's opinion. A 
brilliant imagination and great taste are displayed in The Rape of the 
Lock, which Maty, like Voltaire, sets above Boileau's Lutrin. Con-
curring with Warburton's comment, Maty can only praise Pope for 
not having heeded Addison's advice not to add anything to the original 
sketch: "De la manière dont le Système du Comte de Gabalis est lié 
là l'action du Poème il en devient une partie essentielle, et une féconde 
source de nouvelles beautés" (VI, 36). With the analysis of The Rape 
of the Lock Maty finishes his first instalment.

The second instalment opens with a historical sketch of the times 
and a discussion of Pope's political or rather a-political attitude; 
Pope took great pride in the fact that the Tories looked upon him as 
a Whig while the Whigs called him a Tory, Maty observes. Pope's 
translation of the Iliad "a performance which no age or nation can 
pretend to equal", as Johnson was to say (94), and its pendant the 
Odyssey, Maty passes over with some generally praising remarks, 
as the former especially had received much attention in France at 
the time of its first appearance, because it coincided with the 
"Homeric War" or the second battle of the Ancients and Moderns (95). 

More space is given to the Dunciad, which Maty summarizes and 
praises with Swift's words: "je ne crois pas avoir jamais vu tant de 
bonne satyre en un si petit nombre de lignes" (VI, 397). Yet Maty 
stresses the fact that it is not all satire, just as he strives to miti-
gate Pope's biting satire of some of his contemporaries in the Epistle 
to Dr. Arbuthnot; Pope would have done better to punish "ces in-
sectes méprisables" with silence rather than letting himself be 
pulled down to their moral level. "Mr. Pope continua pendant dix 
ans à être le Juvenal de l'Angleterre" Maty continues; his imitations 
of Horace and Donne are remarkable for "la noble intégrité qui en 
dirige les traits, l'humanité indulgente qui en adoucit l'amertume" 
(VI, 399).

Nobler sentiments, however, animated Pope in the composition 
of his Essay on Man, which Maty defends with great gusto against the 
famous accusations of de Crousaz (96). Whoever reads this poem in 
the original, Maty assures his readers, will arrive at a different
interpretation from that which de Crousaz tried to impute to it; the un-prejudiced reader will see that "our admirable poet" does not subject Nature to blind laws but to the wise directions of a benevolent being, who proportions the tasks to the means, the gifts to the needs, and the rewards to the efforts. "S'il pouvait encore rester quelques doutes sur ses intentions", Maty finishes his spirited defence, "sa belle paraphrase de la Prière Dominicale [the Universal Prayer] suffiroit pour les lever" (VI, 401). Of the Epistles, notably the Characters of Men, which Johnson disliked so intensely because of the pernicious and false doctrine of the "ruling Passion", Maty only describes the general plan.

He is all the more eloquent, however, on the Epitaphs for which he admits he has a foible: "On les trouve inférieures à ses autres ouvrages. Je n'ose en disconvenir, mais n'ai pas la force de les examiner à la rigueur" (VI, 404). They seem to him painful expressions of a profoundly sensitive man "qui perd une partie de soi-même en perdant un ami. Je vois couler les larmes de Pope sur les urnes de Harcourt, de Craggs, de Digby, de Fenton, et surtout de Gay; il fait passer ses sentiments dans mon âme, et j'éprouve avec lui que c'est dans le cœur, pour jamais dans le cœur de l'ami, que l'homme vertueux trouve son Mausolée" (VI, 404). One wonders, reading this emotional effusion whether Maty, if he had examined the Epitaphs "à la rigueur", would have come to Johnson's detached, commonsensical and adverse conclusions about them. But it is interesting to note that the ones Maty singles out are the same which Johnson thought worthy of his notice; "the rest of his sepulchral performances hardly deserve the notice of criticism" (97).

Of a piece with this is Maty's opinion of Pope's Letters. Although he mentions the curious story of their publication, Maty - far from Johnson's suspicious insinuations about their sincerity and Pope's motives in publishing them - is transported to the following comment: "Qu'il est beau de le voir soutenir dans son commerce familier avec les Grands le noble caractère qui l'égale avec eux! Qu'il est satisfaisant de le voir partager les maux, les avantages, les pensées de ses amis ... ses Lettres ... peignent un homme plus digne s'il se peut d'être chéri que d'être admiré " (VI, 406). This enthusiastic review of the Letters rounds off Maty's article on the life and works of Pope.

Of Pope's character, as was already mentioned above, he preferred to say little rather than spoil the favourable picture he traced of the greatest modern poet. "Mr. Pope eut sans doute des folâtres", he admits, commenting on Warburton's zeal to defend the memory of his friend, but he would rather trust Warburton than some of his contemporaries "qui, ignorant les contradictions de la Nature humaine, décident du caractère d'un homme, par d'accidentelles folâtres et d'involontaires erreurs" (VI, 405). To get a true picture of Pope, Maty says in his final paragraph, one ought to have known him per-
sonally; and he leaves his readers with a beautiful, impressionistic
glimpse of Pope in his retreat at Twickenham, with its exquisite
grotto, its elysian garden on the borders of the Thames, where his
friends would seek him out, a Bolingbroke or a Chesterfield seated
in the grotto, a Peterborough, a Marchmont, a Murray, pottering
about in his garden, or conversing on the Essay on Man, "ne vous
semble-t-il pas que vous voyez Scipion et Lélie relisant les Comédies
de Térence, ou discoursant sur l'amitié et le souverain bien?" (VI,
409).

Pope's fame on the continent was enormous and he had followers
and imitators among the leading poets of Germany, Italy, Sweden and
even Holland (98). Another poet who was also widely imitated and
welcomed as an innovator was James Thomson. Thomson had been
mentioned by Maty in connection with Spenser, as one of the modern
imitators of this "barbaric" poet, whose vocabulary some of the
Augustans tended to regard as material for parody, but in whom they
recognized at the same time the strain of "fancy" or imagination, which
soon was to become predominant. Thomson's last poem, the Castle of
Indolence represents in a way this two-mindedness of the age about
Spenser. It was started as a Spenserian imitation for the amusement
of Thomson's friends; "fanciful" and sensuous at the same time, it
contains a good deal of reflection typical of the neo-classical poets.
Thomson died in 1748, just one month after the appearance of the
Castle of Indolence, and although there were two new editions of Thom­
son's works during the life-span of the Journal Britannique (99), Maty
only mentions him cursorily on the understanding that his readers are
already well-acquainted with his works. "Feu Mr. Thompson [sic],
Auteur estimé de quelques Tragédies, et d'une fort jolie description
des Saisons", he says, "a fini sa carrière poétique par un ouvrage de
cette genre [Pastorale allégorique] intitulé le Chateau de l'Indolence"
(V, 105). Yet, however excellent this poem may be, Maty wonders about
this English love for Spenserian obfuscation: "Mais pourquoi envelopper
ces vérités d'un voile énigmatique, et parler un langage depuis long-
temps devenu barbare?" (V, 106).

Edward Young, whose first collection of poetry had appeared in
1741 and whose Night Thoughts appeared intermittently during the
1740's, was again so well established already as not to require a
lengthy introduction when the various editions of the complete Night-
Thoughts appeared in the early seventeen-fifties. In 1755 appeared
Young's prose work The Centaur not fabulous, in five Letters to a
Friend on the Life in Vogue, a production which seemed to Maty very
original: "tout jusqu'au titre est original" (XVI, 402), he says, and
as the work was published anonymously, he wonders whether the author,
who is so easily recognizable by his singular way of thinking and
writing, has purposefully spoken in riddles here. The enigmas, how­
ever, do not seem too difficult to solve to Maty who explains the prin­
cipal idea behind the Centaur by way of describing the frontispiece of
the book (100). In these moralizing letters Young seems to make "Mylord B... et les autres Esprits forts" [i.e. Bolingbroke and the deists] the scapegoats for "les progrès de l'irreligion et de la licencence", Maty argues, qualifying Young himself as an adherent of a "Théologie quelquefois nominale et à coup sûr trop positive" (XVI, 404).

It is a pity though that Maty only expresses his views on Young à propos of a prosework. Still there is no doubt that he shared the century's enthusiasm about the poetry (101) and that he understood Young's poetic genius which he sees operating also in his prose in the "hardiesse de ses figures, le bizarre arrangement de ses mots souvent surpris de se trouver ensemble" (102). These characteristics, he says, immediately unmasked to him the author as "le célèbre Docteur Young Auteur des Pensées nocturnes" (XVI, 405f).

But perhaps it is symptomatic rather than fortuitous that Maty did not review a single one of the many editions of the Night Thoughts which came out in 1750 and 1751, but instead directed his attention to an Elegy wrote in a Country Church-yard which appeared anonymously in February 1751. The "Nouvelles Littéraires" for April of that year opened with an elegy by Maty himself, written on the death of the Prince of Wales, which he calls a "foible expression de la douleur publique" (IV, 419); but what, he continues, what are historical monuments, funeral pomp and public honours compared to the rustic tombs and the dust they contain, as immortalized by the author of the Elegy? And contrary to his usual policy, inspired by Gray's elegance and fire, Maty gives his readers a specimen of the Elegy in his own translation, which is by no means unworthy of the original. He significantly neither chose the beginning nor the end of the Elegy for this purpose, but stanza's 12 to 15, a passage to which modern criticism since Empson's famous explication of the fourteenth stanza tends to pay special attention (103). Perhaps it is not too bold to suggest that Maty could most readily identify himself with Gray in these lines about unrecognized - because unsponsored - talent:

Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:  
Full many a flower is born to blush unseen  
And waste its sweetness on the desert air.

Ainsi les abîmes de l'Océan recèlent  
des Pierres étincelantes,  
et plus d'une rose ignorée éclôt,  
et répand son parfum dans un désert. (IV, 420)

In 1753 Designs by Mr. Bentley, for six poems by Mr. T. Gray was published and reviewed by Maty in March/April of the same year. This was the first collection of Gray's poems which appeared in a
very beautiful and costly edition, of which only one side of each page was printed. It was sold by subscription for half a guinea, a price which Maty finds excessive, yet, "dans un siècle, où les beaux arts trop peu encouragés se disposent peut-être à nous quitter ... sachons gré à ceux qui s'empressent encore à les retenir" (X, 370f). The six poems contained in this volume "marquent dans l'Auteur beaucoup de gout et de facilité", according to Maty (X, 371).

The first poem is the Ode to Spring, of which Maty gives a sensitive paraphrase, stressing the luxuriant language. Of the Ode on the Death of a favourite Cat he describes the illustrations and remarks that this light poem "est d'ailleurs très joli. Les descriptions sont précises et les moralités délicates" (X, 372). This verdict is certainly more favourable than Dr. Johnson's, with whom Maty, incidentally, concurs in noting the melancholy truth that "a favourite has no friends", a line which they both quote. The Prospect of Eton College "renferme des vérités exprimées sous de très jolies images" (X, 373), Maty remarks on Gray's next performance, of which he paraphrases the contents ending in a translation of the last stanza with the famous aphorism: "Où l'ignorance est un bonheur, il y a de la folie à être sage" (X, 374).

A long Story and the Hymn to Adversity are only mentioned because they correspond to the general idea of Gray's poetry Maty has given so far. They mirror the poet's soul, he says, "l'âme formée pour l'humanité, trop sensible peut-être, vraisemblablement mécontente et de son sort et du monde, et par choix livrée à une douce mélancolie" (X, 374). Maty's immediate perception of Gray's constitutional melancholy is worth noting as Johnson does not mention it in his Life of Gray. Of Gray's masterpiece, the Elegy Written In a Country Churchyard, also included in this edition, Maty was not to repeat what he had already said in 1751; he only expresses the hope that it might soon find a translator or better still, that his readers might tackle it in the original. He finishes his review with praise of the illustrations by Richard Bentley, "fils du fameux Bentley", and describes those accompanying the Elegy because "les dessins répondent au mérite de la pièce" (X, 374).

Christopher Smart, whose brilliant but erratic career at Cambridge led Gray to prophesy that he "must come to jail or Bedlam" (104), was first noticed by Maty as a fellow-journalist, namely as editor of The Student (1750-51), a monthly miscellany consisting mainly of original pieces, which he announced in his "Nouvelles Littéraires" for March 1750 as a promising enterprise. In September of the same year Maty mentions as news from Cambridge Smart's religious poem On the Eternity of the Supreme Being carrying off the Seaton prize for that year. Smart had added to the publication of this poem an announcement for subscription to his next publication, Poems on Several Occasions; this first collection of Smart's poetry
Maty does not neglect to recommend to his readers. Beside some sixteen odes in imitation of Gray it was to contain a didactic Hop-Garden in Thomsonian blank-verse, a masque, ballads, some original Latin poems and translations into Latin of several pieces by Milton and Pope. The following year, in June 1751, Maty's "Nouvelles Littéraires de Cambridge" contain the statement that the author, who won last year's poetry prize, succeeded once more in carrying it off, this time with a poetical essay entitled On the Immensity of the Supreme Being (London, 1751). In this poem, Maty observes, the author tries successfully to imitate "Les expressions et les images sublimes du Psalmiste" (V, 217). In July/August 1752, he announces the publication of the Poems on Several Occasions (London, 1752). Of this recueil by Smart, Maty says hopefully, "je pourrois bien dans la suite tâcher de faire connôtre quelques unes des pièces et des beautés" (VIII, 452), but this intention was unfortunately never realized.

Almost in one breath with Smart, Maty mentions the translator of Smart's Latin poetry, Francis Fawkes (1721-1777). Fawkes re-edited in 1752 A Description of May from Gawin Douglass Bishop of Dunkeld, a medieval Scots poem, with his own translation of it in modern English verse. The connoisseurs of poetry, Maty says à propos of this publication, have made much of Gavin Douglas lately (105), and Fawkes's translation reveals him as a poet who, comparable to Chaucer in England, brought sweetness and light ("de la lumière et des Muses") to the lowlands of Scotland. The descriptions of dawn and sunrise, of the shafts of sunlight playing on the surface of the sea, and of the sun's influence on the land, its plants and animals, are striking "et font honneur au siècle, au peuple, et surtout au Poète". Our best authors would not be ashamed of such poetry, and it were to be wished that one of them would turn these beauties into French (VIII, 453). This encomium is of a piece with Maty's usual enthusiasm for poetry which mirrors direct experience of nature, and his introduction of Gavin Douglas to the continental reading-public may have stimulated the reception it gave some eight years later to the famed Ossianic poetry of Macpherson.

Other minor contemporary poets, such as were anthologized in Robert Dodsley's well-known Collection of Poems (London, 1748), who figure in the Journal Britannique are Dodsley himself, Gilbert West, Isaac H. Browne, David Mallet and William Mason. Robert Dodsley (1703-1764), a popular figure in London literary circles and remembered as printer, bookdealer and editor of Johnson rather than as poet (106), received the honour of a full-length review-article à propos of the Oeconomy of Human Life (London, 1751), a book of moral maxims which appeared anonymously and occasioned much confusion in the literary circles of London; some people ascribing it to the Earl of Chesterfield, others to Lord Lyttleton, "mais on s'accorde à présent à en faire honneur à Mr. Dodsley Libraire de
cette ville, et Auteur de quelques autres Ecrits", Maty explains in a footnote (IV, 126). As the subtitle claimed, the Oeconomy was "translated from an Indian Manuscript written by an ancient Bramin", but Maty finds it lacking in the fecundity characteristic of an oriental imagination. "S'il y eut eu moins de raisonnemens et plus d'images, peut-être eut-on plus aisément reconnu la main d'un Gymnosophiste" (IV, 132). Dodsley's poem Publique Vertue finds mention in the "Nouvelles Littéraires" for January/February 1754. Here Dodsley is hailed as a true humanitarian. "Que ne produit point cette noble passion!" Maty exclaims. "Voici un Libraire, qui déjà devenu Philosophe par l'effet de ce sublime enthousiasme, joint à ce titre celui de Poète" (ΧΠΙ, 215). The poem as announced was to contain three books, treating respectively of Agriculture, Commerce and the Arts. In the first book Maty finds several descriptions which ennoble "la petitesse des objets peints par notre Poète, et il s'élève vers la fin par une explication allégorique des opérations de la Nature" (ΧΠΙ, 216). The rather dry subject-matter of Publique Vertue, however, elicits no further praise from Maty and he passes on to Select Fables by Charles Denis (London, 1754), a very minor poet who later received a review by a contributor signing D. P.

Relatively ample space is given to Gilbert West (1700-1756), one of the greatest "imitators" of the age. The imitations of Spenser produced by Gilbert West were praised by Samuel Johnson for "the excellence of the sentiments" but he observed that works of this kind can never claim the merit of original genius (107). Maty who mentions West's Education a Poem in two Cantos, written in imitation of the stile and manner of Spenser's Fairy Queen (London, 1751), finds "d'excellentes choses dans cette production" (V, 106), but he emphatically condemns West's Spenserian manner as inexcusable obfuscation. Much praise on the other hand is bestowed on West's translation of the Odes of Pindar (London, 1749), to which Maty devotes a long review-article in two instalments. Needless to say that Maty's own love of the classics prompted him to such extensiveness. West introduced his translations with a treatise on the Olympic Games and a vindication of the Pindaric Ode. It has fallen into discredit in England, Maty explains in a footnote, because the English lyric poets, instead of following Pindar, only imitated Cowley, who gave them the example of Pindar's various faults and "ceux qui ont voulu l'imiter ont fait passer pour odes Pindariques de petits amas de pensées triviales renfermés dans des vers et dans des couplets également irréguliers" (I, Fév. 1750, 5) (108).

With regard to West's dissertation on the subject of Pindar's Olympian Odes, Maty explains further that such subjects are more interesting to the English than they will appear to his French readers because "on a ici des combats, des courses, des prix" (I, Fév. 1750, 12). Maty's preliminary remarks in this article are rather lengthy;
he excuses this with the difficulty he has of finding the right example to give an impression of the high quality of West's translations "à ceux qui n'entendent point l'Anglois et n'ont jamais lu l'original", nor does he want to confine his criticism "à des éloges vagues" (II, 35). He cleverly extricates himself from this dilemma by proposing to his readers his own translation of one of Pindar's odes, "en m'assujettissant de même que Mr. West à la forme, au tour et aux divisions de l'original" (II, 36). It is amusing to see how Maty's poetic inclination gets the better of the reviewer here; besides he had a foible for the Ode which is the form his own poetry most frequently adopted.

A minor poet, who in his own day was much esteemed, was Isaac Hawkins Browne (1706-1760), a great classical scholar and a polished man of letters whose "acquaintance was so courted that ... he became, at different periods of his life, intimate with all the distinguished men of the age" (109). In 1754 Browne published a Latin poem entitled De animi immortalitate, which "immediately excited the applause of the most polite scholars, and has been praised by some of the most eminent and ingenious men of the age", as Chalmers says (110). This poem did not fail to attract also Maty's attention, and he devotes a long review-article to Browne. "Ecrire un poème latin, et choisir l'âme pour sujet, c'est prendre à la fois le vol le plus sublime et le plus hardi" (XIII, 156). It is not only the classical language of the poem which appeals to Maty but also its contents which are metaphysical. These he discusses in detail, while he does not neglect to point out the beauties of the imagery and the poetic diction. It is difficult to write in a dead language, he observes, and not to be led into imitation; Browne's merit is to keep a delicate balance by writing a modern Latin poem imbued with the spirit of the Ancients. With this encomium Maty certainly deserves a place among Chalmers' "most ingenious men of the age" who applauded Browne, yet it is not this neo-classicist poem for which Browne is remembered today, but for his less serious Pipe of Tobacco. The eighteenth century being an imitative age, it is not surprising that parody should flourish, and Browne's flippant imitations of Pope and Young are excellent examples of the genre, which was continued in the poetry of The Anti-Jacobin and Horace and James Smith's Rejected Adresses (111).

A minor poet of the age who was a personal friend of Maty's was David Mallet (1705-1765), a Scot originally called Malloch. He had been a fellow-student with Thomson in Edinburgh and was closely associated with him at the time when The Seasons was being written. Maty had written a favourable review of his Amyntor and Theodora for the Bibliothèque Raisonnée (XXXIX, 67-89) in 1747, of which Gibbon said: "If my friend [Mallet] should ever attain poetic fame, it will be acquired by this work. Mr. Maty furnished the extract, which pleased Mallet so much that he requested his friendship. This anecdote I learned from both parties" (112). Samuel Johnson who expresses
no high opinion of Mallet, conceded that Amyntor and Theodora "cannot be denied ... copiousness and elegance of language, vigour of senti-
ment, and imagery well adapted to take possession of the fancy" (113). This verdict of Amyntor and Theodora curiously echoes Maty’s, which is summed up in a footnote to his review of Mallet’s anonymously published masque Alfred: "Tout y découvre l’intéressant Auteur d’Amyntor et de Theodore ... Poème aussi noble qu’attendrissant, et qui par la vérité des images, la force des expressions, et l’éner-
gie des sentimens, égale ce qu’on nous a donné de plus beau dans ce genre" (IV, 421).

Alfred in its original version was written in 1740 in conjunction with Thomson for the Prince of Wales, who rewarded Mallet by making him his under-secretary. It contains the famous patriotic song "Rule, Britannia", which history usually ascribes to Thomson, but which with the same right can be attributed to Mallet (114). After the death of Thomson, Mallet completely rewrote Alfred and had it acted by his friend Garrick at Drury Lane in 1751. Maty describes Alfred as noble and harmonious and praises its "élévation des idées et des sentimens" (IV, 421) - ideas of liberty and feelings of patri-
otism which elevate the English above all other nations in Maty’s eyes. Apart from a poet and a dramatist Mallet also aspired to the character of a historical biographer. He had written a Life of Bacon in 1740, "written with elegance, perhaps with some affectation", as Johnson said, which Maty defended in a letter in 1759 against the attacks of the Journal de Trévoux (115).

A lesser poet than Mallet was William Mason (1725-97) who became known in 1752 by a dramatic poem entitled Elfrida, written on the model of the ancient Greek Tragedy. Maty introduced Mason to his readers in the "Nouvelles Littéraires" of April 1752, with the remark that there was much excitement in London about this "jeune et tres esti-
mable savant". After having outlined the plot of Elfrida, he continues: "Cette pièce n’est sans doute pas sans défauts; mais elle me paroit écrite avec beaucoup de simplicité, de délicatesse, et d’harmonie" (VI, 450). Elfrida was preceded by several critical letters in which Mason explained the rôle of the chorus in his poem, based on its function in Greek tragedy. But in spite of this, Maty finds the chorus in Elfrida utterly misplaced. It simply does not suit modern taste. As with Christopher Smart, Maty finishes his notice with the vague promise to delve a little deeper into Mr. Mason’s work some other time - a time which obviously never came. Although Elfrida was not intended for the stage it had a considerable success when produced in 1772. The bulk of Mason’s poetry appeared after the expiration of the Journal Britannique, but he is now remembered chiefly as the friend and biographer of Gray.

b) Drama

Mallet and Mason, although discussed here as poets, might with
equal reason be placed among the dramatists of the age. In fact
almost all men of letters of this time who are now famous for their
poetry or prose, largely patronized the drama. It is true that Pope,
disgusted with the reception of his one and only play, abandoned
the theatre, but Addison with his Cato set up a landmark in the
history of tragedy; Fielding was a prolific playwright before he
even thought of Joseph Andrews or of Tom Jones; Thomson and
Young both wrote tragedies for the stage. But although the interest
in drama was widespread, the eighteenth-century theatre presents
in many ways a period of decay and disintegration. "Sentimentalism,
during the first half of the century, was steadily gathering way and
banishing laughter from the stage. Classicism, imported from
France, was slowly driving out the more natural expression of true
emotion. Pantomime was usurping the attention of the playgoers
and vitiating their taste for higher forms of comedy and of tragedy.
Italian opera succeeded in breaking down the desire for more legiti-
mate drama" (116).

This retrograde movement, however, so apparent on the surface,
was countered by some events which become significant when looked
upon in the light of later developments. Sentimentalism growing
into humanitarianism gave rise to the drame. Classicism may have
stifled the free expression of tragic passion, but created a species
of tragedy which via France and Germany led to Ibsen, the father
of twentieth-century drama. Yet there is no evading the fact that
when one looks at the individual plays of this period it is hard to
find a single masterpiece in the long stretch from Congreve and
Farquhar to Goldsmith and Sheridan.

To some degree the conditions of drama were analogous to, but
much more extraordinary than those of poetry, and if the poetry of
the mid-eighteenth century has been said to be inferior to the prose,
drama must be said to be even more so. Although neo-classical
dramas, like Addison's Cato, were extolled by the critics, few were
popular successes. If one studies the records of dramatic perform-
ances at the London theatres at the time of the Journal Britannique
one notices that not only comparatively few tragedies were performed,
but even of these less than half were by contemporary authors (117).
The general public clearly preferred operas, comedies and panto-
mimes to serious drama and Shakespearean to neo-classical tragedy.
This was not without influence on the playwrights and according to
A. Nicoll, "there is practically no writer of these fifty years [1700-
1750] who is definitely a tragic dramatist, no writer who did not stoop
from the more serious realms to produce an opera or a farce" (118).

The typical Augustan tragedy is an amalgam of diverse forces:
reminiscences of Shakespeare, pathos and heroics inherited from
Otway and Dryden, and neo-classical precepts as to form and theme;
its greatest defect is a built-in inability to draw interesting studies
of character. While the early eighteenth-century dramatists still looked to past English models, there was a noticeable influence of French tragedy towards the middle of the century. It was not so much Racine, however, whose style was too much his own, but Voltaire who is nearer the English temper, who from 1730 onwards became a potent force in the development of English drama. His plays were translated, adapted, imitated, and in general constituted perfect models of neo-classical drama.

Because of the general dearth of native contemporary drama, we hear but little of the theatre in the Journal Britannique, and what we hear is never very enthusiastic (119). Maty clearly prefers the French to the English drama of the time - a taste which has nothing to do with national prejudice as there is hardly anything to choose between the two. If there is any prejudice involved it seems to incline towards the English side, as Maty implies à propos of an adaptation for the English stage of Voltaire's Mérope by Aaron Hill (1685-1750), which was generally applauded: "Ainsi peu-à-peu le Théâtre Anglois s'ouvre aux meilleures pièces des Poètes Français, et malgré les préjugés nationaux, les Spectateurs témoignent par leurs suffrages, que le vrai goût est de tous les pays" (V, 219). A similar allusion to national prejudice occurs in the opening remarks of Maty's critique of Philip Francis's tragedy Eugenia (1752), based on Mme Graffigny's Cénie, which obviously was no success on the London stage: "Peut-être les préjugés nationaux ont-ils eu quelque influence", Maty observes gloomily; or perhaps the idea of some innovation in the theatre has shocked and revolted the admirers of Shakespeare and Congreve; perhaps also the author's attempt to reconcile the English taste with that of his French original made him lose both "les suffrages des gens délicats et les bruiants éclats du Parterre" (VII, 357f).

The references to "le vrai goût" and "les suffrages des gens délicats" point to Maty's own taste in matters of the theatre. Like all Frenchmen he obviously finds the English taste in drama slightly gross, not to say vulgar. How can a French play please if the English playwright who adapts it begins by killing "presque tout ce qu'il y avait de sentiments délicats dans la Pièce Française?" (VII, 358), he asks. This is at least what happened in Eugenia, which was an ill-fated attempt to make an English tragedy out of a French comedy; "de peur de ne pas mettre les caractères assez dans le grand, il [Mr. Francis] les a mis dans le gros" (VII, 358), is the sarcastic comment.

An imitation of Corneille's Horace Maty detected in William Whitehead's tragedy The Roman Fathers (1750), of which he remarks that its success might have been greater if Whitehead "avoit plus scrupuleusement suivi Corneille. Les spectateurs sans être instruits ont consacré par leurs applaudissements les morceaux imités de ce
grand homme" (II, 108). William Whitehead (1715-1785), who became poet laureate in 1757, was the dramatic poet whom Maty selected for the one and only full-length review-article he devotes to the English theatre, apart from his occasional remarks in the "Nouvelles Littéraires". Maty actually deferred saying anything specific on English drama until 1754, when the appearance of Whitehead's very successful tragedy Creüsa prompted him to tell his readers that "il y a longtemps que j'ai souhaité de pouvoir donner une idée de l'état présent du théâtre Anglois par l'analyse de quelque nouvelle pièce. Celle-ci me paroit une des plus propres à remplir cet objet" (XIV, 170).

That Maty's choice was a happy one is corroborated by A. Nicoll's judgment of Creüsa as "a play not entirely lacking in vital spirit ... and one of the decided successes of the period" (120). Creüsa was based on Euripides' Ion, but as the "Advertisement" explained, the latter had treated the subject so vaguely and improbably that the author felt justified in appropriating the story in order to make it appear more probable and rational. The prologue gives Maty occasion to explain to his readers the English convention of having the play introduced and praised beforehand by a friend or a benevolent critic; it is "un hors d'oeuvre, une révérence en rimes, un compliment à la porte quand la compagnie s'empresse d'entrer", he says quoting Garrick (XIV, 172). Maty gives a detailed analysis of the plot, interspersed with critical remarks on certain scenes and speeches such as Creüsa's, for instance, after her encounter with a strange young man who in reality is her long-lost son. That scene is done quite well, Maty observes, "mais nous avons tant eu de ces ressemblances, de ces voix secrettes du sang, de ces entrailles de mère qui se réveillent à propos de rien, qu'on auroit souhaité quelque chose de moins usé et de plus naturel" (XIV, 179). Maty thinks Creüsa's quarrel with her husband Xuthus a breach of decency and he makes an amusing comment (the medical doctor getting the better of the critic) on the last act where Creüsa's lover learns that she has drunk the poisoned cup and loses, "dans une scène languissante avec elle", precious time which had been better employed in trying to rescue her. But that is the fault of all tragedies that finish with poison, Maty remarks laconically; people never think of taking or administering an antidote.

The merits and defects of this tragedy are easy to discern, Maty concludes, and it is not difficult to decide whether they are due to Euripides, to the genius of Mr. Whitehead or to the taste of the English theatre. Creüsa has all the trimmings of an Augustan tragedy, the pathos, the heroic theme, the declamatory verse, the classical unities, and Maty could not have found a better specimen to acquaint his readers with the type. Creüsa had "excité les larmes des uns et les plumes des autres" (XIV, 171) according to Maty, and this is not the first time that he mentions tears in connection with literature. Tears were ap-
parently freely shed by the eighteenth-century public and are often taken as a gauge for the value of a play. Hill's *Zara*, for instance, (an adaptation of Voltaire's *Zaire*) though poorly performed in 1750, was said to have "fais verser presque autant de larmes, que la Gossin en fit répandre à Paris" (V, 219).

There may be a touch of irony though in Maty's comment on the tears shed over Glover's *Boadicia* (1753), which he defended half-heartedly, ending with: "Voilà", is not this enough praise for those who have shown their approval of this performance by their tears to justify their weakness or rather their noble sensitivity? *Boadicia* was Richard Glover's first tragedy; earlier in his career he had published a long poem entitled *Leonidas* (1735) which Maty mentions, and then had temporarily left the Muse for politics. It was perhaps this comeback which stimulated Maty to encourage Glover a little. The English critics have found rather too little action and too much uniformity in this tragedy, he explains to his readers, but this may be due to this nation's inability to forget the sublime errors of Shakespeare and to get used to the simplicity of the classical theatre and the three unities prescribed by Aristotle. *Boadicia* was written in blank verse on a theme borrowed from Tacitus's *Annals*, and its worst fault from a modern point of view may not even be its lack of action but the rhetorical declamation of its dull verse - "the languid flow/ Of strains unequal to this theme of woe", as the epilogue says - which is a common failing of Augustan tragedies.

The only contemporary dramatic poet, who succeeded in rousing Maty's enthusiasm for the English stage was David Mallet, who has already been discussed in the previous section. Maty's praise of his masque *Alfred* may be partly due to his friendship for Mallet, but no doubt also to the fact that with *Alfred* he was dealing with something specifically English and not comparable to anything the French theatre had to offer. This is how he describes a masque to his readers: "Ce n'est point une Tragédie, elle est moins régulière et moins soutenue; plus ressemblante à un Opéra, par les danses, les chants, les apparitions, les machines, elle n'en a ni le récitatif ni la fadeur" (IV, 420f). The heroic theme and the patriotic subject of *Alfred* elicited from Maty the following harangue of his chosen compatriots: "Peuple de Héros, que les idées de la liberté et du Patriotisme élèvent toujours au dessus de vous-même, réjouissez-vous!" (IV, 422).

On the whole, however, there was nothing much to rejoice about in the English theatre of the middle of the eighteenth century. Goldsmith's and Sheridan's plays were still to come. It is not surprising then, that we hear so little about English drama in the *Journal Britannique* - there were very few exceptions to the rule of dramatic insignificance in England at the time.

c) Prose

Prose, on the other hand, produced a new art form which gives the middle of the eighteenth century a special distinction in the
history of English literature. Commonly known as the "Age of Johnson", the period stretching from 1740 (Samuel Richardson's Pamela) to 1771 (Tobias Smollett's Humphrey Clinker) witnessed the birth and first maturity of the English novel. Although Johnson did not produce a novel himself ("Rasselas whatever it may be called is not a novel") (121), his shadow loomed so large over this literary epoch that it received his name.

Johnson's Dictionary (1755) occupies an eminent place in the history of English prose; it laid the foundation for the English language to establish itself as a rival to that of France in addressing the largest audience (122). It was to be expected, then, that when it appeared in 1755, it should receive ample attention in the Journal Britannique, as does Johnson's Rambler which also appeared during Maty's editorship. The novel, the greatest achievement of the age, Maty had actually wanted to exclude from his Journal as a basically unserious form of literature (123), but this was of course a natural prejudice harboured by many serious men of letters of the time who did not believe that prose fiction was artistically and intellectually worthy of major talent (124). When Maty was actually confronted with such a talent, as for instance in Fielding, he had sufficient critical insight to acknowledge it.

The novels of Richardson, Fielding, Smollett and Sterne distinguished themselves from earlier prose-fiction by the use, on a large coherent plan, of "real" social material. Their important technical innovation was their understanding of character and plot, not as mere episodes, but as cause and effect artistically unifying a longer or shorter period of the hero's life story. This new conception separates them from earlier "novels" such as the pastoral-Arcadian romances, allegories, records of rascality and the Roman Comique. It was not these earlier forms, however, that Maty was thinking of when he banished "presque tous les Romans" from the Journal Britannique, but the innumerable second and third-rate contemporary novels which were bad imitations of Richardson and Fielding and which he said "se lisent par ceux qui n'ont rien de mieux à faire" (II, 108). As two examples of these insipid contemporary romances Maty mentions The adventures of Mr Loveill, interspersed with many real amours of the modern polite world and The History of Cornelia (125). The first of these, modelled on Joseph Andrews and Tom Jones "n'en a ni la variété, ni la délicatesse, ni l'agrément et l'utilité" in Maty's opinion, while in the second one only finds "ce qu'on trouve dans mille autres ouvrages de même genre, des projets de séduction infructueux, des personnages sans défauts, des passions de hazard, des rencontres imprévues, des déiances mutuelles, et sur le tout le triomphe de la constance et de la vertu" (II, 108f).

Of the great novelists of the age Maty honours Fielding with two review-articles and Richardson and Smollett with repeated mentions in the "Nouvelles Littéraires". Lesser writers of fiction who receive
Among writers of miscellaneous prose Maty's major attention is given to Johnson; several reviews are devoted to the great philosophical prose writers who likewise distinguished themselves as "men of letters" such as Bolingbroke, Berkeley, Hutcheson and Hume, while some of the earlier prose writers and essayists, such as Shaftesbury and Swift received reviews à propos of recent books about them. Furthermore there are many prose writers who received Maty's attention because they were of contemporary interest, their work ranging from history, politics and economics to sermons and discussions of the great controversial theological questions of the day; but as they belong more strictly to the history of English thought than to the history of literature, they are outside the scope of what this section proposes to illustrate. They will, however, be briefly commented upon in Appendix I.

Of the English novelists it was Richardson rather than Fielding who was most widely admired on the continent. Richardson's reputation in France was founded on l'Abbé Prévost's translation of Pamela (1742), shortly after its appearance in England, followed by his translations of Clarissa Harlowe (1751) and Charles Grandison (1755). The "naïve" style, the bourgeois milieu and the professed genuine morality of Pamela immediately captured the French public who read it as a refreshing change from the artificial aristocratic fictional world their own literature had hitherto presented them with. The leading French authors and critics of the time openly expressed their unreserved enthusiasm for Richardson's work, epitomized by the éloge of his greatest follower, Diderot, written on Richardson's death in 1761: "O peintre de la nature: c'est toi qui ne mens jamais! ... O Richardson! tu seras ma lecture à tous les tems!" It is surprising that Fielding, Richardson's great rival in England, found less acclaim in France. His first novel, Joseph Andrews, translated in 1743, was hardly noticed; Tom Jones, his masterpiece, was discussed and found admirers among those who preferred "esprit" to "sentiment"; Amelia was less well received by the critics in England as well as in France.

Maty's opinions on Richardson and Fielding are interesting in that they do not reflect the typical French taste of the time, but seem to anticipate the modern taste which gives preference to Fielding. His first mention of Richardson occurs in the "Nouvelles Littéraires" of December 1750, which he ends with a playful panegyric poem on Richardson the printer as well as the author of Pamela and Clarissa:

La Nature elle-même a composé Clarisse,
Richardson fut son Imprimeur,
Mais, telle est des Mortels la criante injustice,
Il imprime l'Ouvrage, et dit, j'en suis l'Auteur (126).
In November 1753 Maty announces the publication of The History of Charles Grandison in 6 vols., which, he says, has the same aim as Richardson's previous novels. Whoever has read Pamela and Clarissa will easily recognize the same hand. Richardson possesses to a high degree the art of instructing through amusement but, Maty continues, "s'il savoit être moins long, mieux ménager les vraisemblances, et quelquefois ne pas confondre le familier et le bas" he would by far surpass those who have since followed in the same career (XII, 425). These qualifying statements, which indicate that Maty was slightly bored by Richardson and that he had discerned his greatest weakness as a novelist, namely that he could not tell a story and that he was insufferably long-winded, are rounded off with general praise of Richardson's laudable intentions: "On ne peut donner trop d'éloges au désir qui parolt l'animer d'inspirer à tous ses lecteurs les sentimens de vertu et de bienveillance, dont son ame est remplie" (XII, 425).

Richardson's contemporary popularity in England was not as universal as it was on the continent. A well-known result of the derision his unflinching dedication to virtue aroused in some, was Fielding's novel Joseph Andrews (1742). Whereas Richardson's novels are largely static, Fielding's are full of bustling life. Richardson's prudish didacticism made him emphasize vice in ugly forms, while Fielding, not over-tender to conventional morality, freed his novels from viciousness through liveliness of spirit and a carefree attitude to sexual enjoyment, best displayed in his masterpiece Tom Jones (1749). It is one of the ironies of literary history that this novel earned Fielding the reputation of a writer of indecent novels; not only was this a crass misconception of his purpose as a writer but it also obscured the fact that Fielding was an active social reformer. It is in this capacity and with his title of Justice of the Peace, that Maty introduced Fielding to his readers in the "Nouvelles Littéraires" of February 1751, apropos of An Enquiry Into the Causes of the Late Increase of Robbers ... (London, 1751). The insolence of thieves and increasing swarms of highwaymen have engaged a magistrate, well versed in the study of humanity, to take up his pen and to seek a remedy against this pernicious evil of our time, Maty tells his readers (IV, 233). He does not go into Fielding's proposed measures of social reform, however, but instead paraphrases the preface in which Fielding characterizes the corruption of law and order by analogy with the corruption of Rome in its days of excessive tolerance, affluence and luxury.

The same criticism of contemporary conditions and moral standards is implicit in Fielding's novels, and especially in Amelia (written in the same year as the Enquiry) to which Maty devotes the leading article of February 1752. The mood of Amelia is not that of the earlier novels; the tone is grave and tender and there is a saddened sense of goodness that pervades this novel, which was
Fielding's final and favourite one (127). Although *Amelia* outsold the earlier novels, it did not match their critical success. Yet Samuel Johnson read it through at a sitting, and Maty confessed "d'avoir pleuré". "Critiques pointilleux, petits maîtres frivoles", he remarks at the beginning of his article, "vous connaissez les règles ... vous décidez à merveille des convenances. Une seule chose vous manque c'est celle qu'exprime si bien le vieillard de Térence, Homo sum; humani nihil a me alienum puto. - Homme, je sais sentir ce que sentent les hommes" (VII, 125). If up to now Maty has not explicitly revealed himself as a typical "man of feeling", his critique of *Amelia* gives him away: "Notre siècle abonde en critiques", he says angrily, "et l'on rougit d'être ému. Honteux d'avoir pleuré, on renferme le livre pour condamner l'Auteur. Les fautes révoltent, les sentiments échappent" (VII, 124). Not so with Maty. Although he does find several faults in *Amelia* (unmotivated incidents, inconsistencies in some of the characters, too many digressions and an abrupt and indecisive ending), they seem negligible in the light of the emotional experience the novel offers.

"Qu'il s'y trouve de beautés!" Maty exclaims enthusiastically. "Quelle vérité dans les descriptions! quelle finesse dans le dialogue! quelle variété dans les portraits!" (VII, 140). Fielding's unprecedented gift for individualizing characters, so that they behave as persons and not as types, was in fact what impressed Maty most - especially in contrast to the French novel of the day, in which Maty never sees anything but "des petits maîtres et les mêmes petits maîtres; des Financiers; des Abbés, quelques prudes, des femmes à vapeurs et des coquettes sans fin" (VII, 140). In contrast to this Fielding's characters vary even more than the adventures and only the prison-wardens seem to show some resemblance. Fielding's intention in this novel is to present a picture of durable matrimony and of the beauty of virtue in women. "Il veut montrer quelle est la délicatesse, et si j'ose le dire quelle la sévérité de cette union. La vertu en fait la base, le vrai bonheur l'accompagne"; the theme of *Amelia* is that of innumerable moral treatises, Maty goes on, "mais on bâille en les lisant, et peu de lecteurs sont tentés de le faire en tenant Amélie" (VII, 124). Like all those who prefer *Amelia* to its predecessors, Maty must have been enchanted by the character of its patient and saintly heroine, but in describing her he cannot quite hide his amusement about her broken nose, which procured her the love of Booth but which does not seem to have impaired her beauty for long: "On ne sait trop comment elle recouvra un membre si essentiel à un beau visage; mais il faut bien qu'un Chirurgien habile y ait mis la main" (VII, 131). The tone of Maty's analysis, as the quotation shows, is none too serious; novels were, after all, not "serious" literature and his readers, seeing the title, expect to be amused.

Maty's detailed analysis of the contents takes up 23 pages and contains some illustrative quotations from the most touching scene
of the novel where Booth leaves wife and children to run after his mistress who is blackmailing him. The ensuing mix-up and the final dénouement are recounted by Maty with the necessary humour and ironic comment: "Après cet éclaircissement, des larmes de tendresse et de joie coulent de leurs yeux, leurs ames se confondent, et pendant quelques instans ils oublient tous leurs chagrins. Leur situation étoit cependant déplorable ... Heureusement les nuages se dissipent tout d'un coup, parce qu'enfin le Roman doit finir" (VII, 138f). The ending of Amelia - any modern reader would agree - is indeed of the deus-ex-machina kind, but Maty gives it a special fairytale touch to point the moral: "On devine aisément la suite. Les époux sont mis en possession d'un bien considérable, ils quittent Londres sans retour, et je pense qu'ils vivent encore dans quelque Province de l'Angleterre" (VII, 139). Having summed up the plot, Maty passes the principal characters in review, singling out Doctor Harrison for special praise: "On ne peut s'empêcher d'aimer ce modèle des Pasteurs, qui n'a de zèle qu'autant qu'il en faut pour être charitable, et ne sent de plaisir qu'en faisant des heureux. Ce caractère n'est pas extrêmement commun, et il étoit bon de le peindre bien au long" (VII, 142). Whereas Maty felt very sympathetic towards this character he expresses strong dislike of Mrs. Bennet. "C'est un caractère peu décidé, mais dans lequel la pédanterie, l'aigreur, la vanité disputent le terrain à une vertu assez équivoque" (VII, 143). As to the protagonist Booth, in whom Fielding is unjustly said to have portrayed himself, Maty makes the following point: Booth is represented as an excellent man of letters and a man of good sense, and many people believe that Fielding had no other original for this portrait than himself, "soutient-il cependant ces deux caractères, lorsqu'à l'occasion des traductions de Lucien, il doute qu'on ait jamais bien rendu en Français aucun des Auteurs Grecs?" (VII, 145). If an author risks such a statement, says Maty a little piqued, he ought at least to make sure it is well-founded.

On the other hand he finds Fielding's social criticism just and true. Fielding's profession, Maty remarks, has given him ample opportunity to observe not only the faults of his compatriots but also those of their laws, which he actively tries to reform. "Le Citoyen et le Magistrat ne se montrent pas moins dans cet ouvrage que le Philosophe et le Chrétien" (VII, 126). In this connection Maty refers at greater length to the contents of Fielding's Enquiry mentioned in the "Nouvelles Littéraires" the year before. The following year (January 1753) Maty makes mention of Fielding's second pamphlet A Proposal for making an effective provision for the poor ... but finds it too detailed in contents to be able to give a synopsis.

Amelia was Fielding's last novel. His health had been failing since his mid-thirties and although he still conducted the Covent Garden Journal his physical powers were rapidly declining. In 1754 he set off for Portugal in search of a healthier climate. His
experiences on the trip are recorded in the posthumously published *Journal of a Voyage to Lisbon* (1755) which was reviewed by Maty in March/April of the same year. Even if Fielding were not a famous author, Maty begins his article, the singular fact of this book being composed aboard ship by a dying man, who to his last breath preserved his good humour and his love of human kind, would be reason enough to give it some attention. Fielding's own preface to the *Voyage* written at Lisbon shortly before his death, seems particularly interesting to Maty, as it contains Fielding's philosophy of travel and his opinions on travellers past and present. Fielding maintains that the only excuse for travelling is one's interest in people and their different customs. Only the human interest justifies an otherwise mad and tiresome enterprise; the different aspects of nature procure no pleasures proportioned to the troubles one takes. To Maty this seems an extraordinary point of view: "Ceci prouve que Mr. Fielding, qui avoit tourné toutes ses vues du côté de la science des hommes, manquoit totalement de gout pour celle de la nature, ou de l'antiquité" (XVI, 287). This criticism shows Maty in harmony with the growing trend of the times to travel for the love of antiquities and beautiful scenery. Fielding's condemnation of most travel accounts as useless nonsense and his preference for such travelogues as Herodotus, Thucydid and Xenophon over Homer did also not meet with Maty's approval: "C'est encore ici le simple gout de Mr. Fielding, qu'il expose, gout louable dans un homme près du tombeau, mais qui n'entrainera pas celui des autres" (XVI, 290).

Apart from Admiral Anson's, Fielding's travel account is probably the one most true to the facts ever written, according to Fielding himself. As Maty finds nothing very amusing in the Introduction, though, and does not intend to give all the details of the voyage itself, he proposes to his readers a sample of Fielding's manner of making amusing observations in the course of his account such as the following: Travels on land and water have two things in common, (Fielding says) one is that the luggage usually takes up more room than the people, so that the latter receive the least attention, and, second, that the latter become absolutely dependent on or rather subjugated to the person who conducts them. As to the general tone of the *Voyage* as a whole, Maty translates as a sample Fielding's description of a storm; the captain's fear in this critical situation forms an amusing contrast to Fielding's own sangfroid. Fielding's final remark, "Can I say then I had no fear? indeed I cannot. Reader I was afraid for thee, lest thou shouldst have been deprived of that pleasure thou art now enjoying," Maty finds worthy of the author of the *Roman Comique*; "notre Scarron Anglais dit ailleurs", he adds, "que les pages les plus amusantes
de son livre ... sont le fruit des heures les plus désagréables qu'il ait passées" (XVI, 300). A word on Fielding's social criticism rounds off his review. His never-ending efforts for social reform Maty finds implicit in Fielding's descriptions of the fishing monopolies along the coast, the greed of the coastal inhabitants who exploit the helpless traveller, and the undisciplined behaviour of the English sailors in port, all of which "indiquent un homme attentif jusqu'à la fin de ses jours à découvrir les abus publics et à les reformer" (XVI, 301).

As there are, in a sense, two Fieldings, so there are also two Smolletts; but whereas Fielding's later work is darker in tone, Smollett's, generally speaking, grows lighter. Smollett's early novels belong to the tradition of the Spanish picaro, yet Smollett's immediate model was not Cervantes but Le Sage's Gil Blas (1735). In this kind of novel the hero is usually an adventurer making his way by his wit and good fortune; he does not ask for emotional participation in his fate, but simply to be watched in action. Smollett himself admitted his debt to Gil Blas but "Le Sage laughs at vice, Smollett paints her in all her naked coarseness" (128). This coarseness accompanying Smollett's characters which are very unattractive anyway was probably the main obstacle to Maty's enjoyment of Roderick Random and Peregrine Pickle. This at least one must infer from his short remarks on Smollett in the "Nouvelles Littéraires" of 1751. The Adventures of Roderick Random have already signalled the author's talent for the picaresque novel, Maty says, and he certainly has plenty of it, as he also has plenty of that "vivacité" the English call humour. "Mais ses Portraits sont chargés, et il s'apprèsentit sur des Scènes basses et licencieuses" (IV, 429). Childish trickeries, the brutalities of naval life, the language and the observations of a swaggering swashbuckler, that is about all one finds in Peregrine Pickle which offers a true picture indeed of the manners of our age! What, according to Maty, made this work sell were probably the advertised "Memoirs of a Lady of Quality", a fungoid growth of nauseous episode, which takes up two thirds of the third volume. I doubt, Maty remarks, that after having read this piece anyone would believe the heroine when she asserts that her heart had no share in her adventures and that "tout son malheur soit venu d'avoir aimé et d'être née une femme" (IV, 430). I have read more than one satire on women, is Maty's final remark, but this beats them all.

Ferdinand Count Fathom receives no more than a damning remark in the "Nouvelles Littéraires" of March 1753, which state that "pour remplir l'heure vacante de jours plus mal employés, nos petits Maftres et nos belles lisent avidement au lit et en prenant leur thé ... les plus mauvais Romans encore qu'on publie ici ... Les Mémoires du Comte Fathom, ceux du Chevalier Goodwill, et vingt autres sont morts dans le cours du mois" (X, 426). It is a pity that Smollett's last novel, Humphrey Clinker (1771) did not fall
within the life-span of the Journal Britannique; with its politer style, its lighter human comedy and its varied and attractive scenes of town and country, it would have been certain to arouse Maty's sympathy as the earlier Smollett obviously could not.

In the year of Peregrine Pickle his sympathies were rather with Pompey the Little, or the life and adventures of a Lapdog (1751) by Francis Coventry, which was announced together with the former and which received a full-scale review three months later. "Cet Ouvrage est écrit avec un sel moins âcre, et peut-être plus utile", Maty observes; the author turns vice into ridicule, and his love of humanity seems to animate his book as much as it does his heart. The promising Reverend Francis Coventry, who died of the smallpox in 1759, was one of the innumerable imitators of the great masters of realistic fiction who gained something of a reputation in his own day, but is forgotten now. Maty was obviously quite charmed with his easy episodic satire strung together by an observing lap dog who continually changes masters, but he was intelligent enough to perceive that it was a rather commercial venture: "l'Auteur a de la facilité et du feu", he observes, "mais il a voulu faire un livre, et il l'a composé un peu vite" (V, 290). Having summed up part of the contents, Maty pauses to remark that the adventures of the "hero" do not form the real interest of the book, which resides rather in the philosophical dialogues of some of the subsidiary characters and in the many satiric "portraits" the author traces of his contemporaries.

Of a similar range is the work of Thomas Amory (1691-1788), whose Memoirs of several Ladies of Great Britain Maty discussed in an article in October 1755. The singularity of Amory's work "exige que j'en donne du moins une idée générale", especially as Maty thinks that it will probably never be translated. "C'est une espèce de Roman d'un ordre singulier, et dans lequel l'Auteur s'est moins proposé de nous faire connoître des personnages réels, que de nous instruire de ce qu'il pense sur plusieurs doctrines de l'Eglise Anglicane" (XVII, 426). Thomas Amory, a zealous Unitarian, appears to have travelled in search of Unitarians as Don Quixote in search of chivalrous adventures, and the ladies represented in the Memoirs are not only learned, ingenious, and religious, but they are all zealous Unitarians, as was the author himself. Maty, however, shows himself very tolerant of Amory's extreme views - "à Dieu ne plaise que je fasse un crime à l'Auteur de penser différemment des autres" - but "le langage de la raison est celui de la douceur", and violent declamation rather than good reasoning characterizes Amory's argumentations: "Il met Arius au rang des Pères, et Socin à la tête des Reformateurs ... Zélé en faveur de cette secte proscrite, il a le bonheur de la trouver partout" (XVIII, 127). Maty's strictures on Amory seem very much to the point when one remembers Chalmers' verdict on the Memoirs and their more famous sequel The Life of John Buncle (1756-1766) as "the effu-
visions of a mind evidently deranged".

A better specimen than Thomas Amory's of the innumerable adaptations of the central idea of Don Quixote in the eighteenth century, was The Female Quixote by Charlotte Lennox (1720-1804), already mentioned as the author of Shakespear Illustrated, a lady highly esteemed by Richardson and Johnson (who wrote the dedication to her works) and exalted by Fielding as superior to Cervantes. Maty excuses his long review of this "frivolous" production by pointing to the fact that the taste of the English nation "ne se manifeste pas moins dans ses plus légères que dans ses plus savantes productions" (VIII, 160). In contrast to his contemporaries his general criticism of The Female Quixote is rather severe. "Mrs. Lennox", he says, "voulait garantir son sexe des visions romanesques de la galanterie en les tournant en ridicule à la manière de Servantes [sic]. L'idée n'est pas absolument nouvelle; mais je n'oserais assurer que l'Auteur d'Arabelle ait lu la Voiture embourbée d'un célèbre Français" (VIII, 149) (129). What both have in common is the use of Cervantes' device of a female Sancho Panza figure as a foil for the heroine. But in spite of all efforts to vary the attitude and to tighten the episodes, The Female Quixote seems monotonous to Maty. "Les principaux personnages n'intéressent que peu; leurs actions ne sont pas assez frappantes et leur conversations me paraissent beaucoup trop longues, et trop uniformes. On bâille souvent en lisant ce livre" (VIII, 149f).

After this general criticism Maty examines the novel in detail and tries to point out its virtues.

Arabelle, the female Quixote, lives in the world of the novels she reads. This romanticism leads her into many ridiculous situations, the ridiculousness of which is relished not by her but by the reader. The appeal of Mrs. Lennox's parody of the 17th-century "Roman psychologique" is, in Maty's opinion, mainly historical; one can find amusement in reading this work as one enjoys hearing about the strange habits and intricate love-affairs of one's ancestors. To illustrate Mrs. Lennox's satirical method Maty chooses three characteristic scenes from the novel ("sans m'engager à en faire la critique, ou l'éloge") one of which is the highly comical episode of Arabelle's abortive elopement with the gardener whom she imagines to be a prince in disguise. In these scenes Maty finds "des portraits naturels, une critique juste, un stile pur et ce sérieux qui quelquefois fait rire plus que la plaisanterie" (VIII, 150).

Mrs. Lennox was not an exception among her sex, for the second half of the eighteenth century abounded in minor women novelists from Sarah Fielding and Mrs. Haywood to Mrs. Sheridan and Fanny Burney. Maty makes mention of Sarah Fielding's David Simple (1753) as a meritorious exception among the general novelistic trash published in that year, and of Letters from Felicia to Charlotte which had seemed a promising start of a certain Mrs. Collyer, who, subsequently however, turned out to be failure (I, Fév. 1750, 155).
In between the authors of prose-fiction and the much larger group of nonfictional prose-writers, reviewed in the Journal Britannique looms the figure of Samuel Johnson. Although Johnson did not write novels himself (130), he had a very firm idea of what they should be like. This idea he expressed in the Rambler (1750–1752), the first of Johnson's publications to be reviewed by Maty, who devoted two long articles to it which show his awareness of Johnson's growing importance in the life of English letters. "L'auteur ... s'est fait connaitre par plusieurs Ecrits, dont on admire l'élégance", he says in the announcement of this work,"et l'on attend de lui un Nouveau Dictionnaire Anglois composé dans un Goût, qu'ont rarement les Dictionnaires, je veux dire celui d'un Philosophe et d'un Critique" (IV, 236).

Maty's two articles on the Rambler are separated by more than a year, the second appearing after the Rambler's expiration in July/August 1752. While the first article explicitly aims at giving his readers a taste and at rousing their curiosity for this publication by giving samples, the second is more generally critical, as befits a retrospect. The most striking of Maty's criticisms of the Rambler are his repeated remarks about Johnson's tone. "Notre Auteur n'a effectivement qu'un ton, et c'est celui du sérieux" (IV, 370), he observes sententiously. Johnson's "imitation du Spectateur Anglois" naturally lacked in Maty's eyes the light and carefree touch with which Addison - writing in financial ease and unemotional complacency - gratified the fashionable tea-table morality of his day. He suggests that "un peu plus de vivacité, de variété, et d'enjouement", in Johnson's style would perhaps make for more entertaining reading, which does not mean that he had not noticed Johnson's futile attempts at a lighter tone in some of his Rambler papers; on the contrary, it is just these incidental flourishes of wit that he condemns as forcé, and jarring with Johnson's habitual solemnity and dignity of style. "Je l'ai insinué dans mon premier Extrait", Maty repeats, "Mr. Johnson est au dessous de lui-même, lorsqu'il veut badiner" (VIII, 263). Perhaps it was his summing up of Johnson's limitation in a playful quatrain, which ultimately brought down on him Johnson's fury referred to in Part I. After having quoted an example of misplaced humour at the end of Rambler No. 100, Maty rhymes:

On ne change point le talent,  
Qu'on reçut du Ciel en partage,  
Jamais C-bb-r ne sera sage,  
Ni J-hns-n ne sera plaisant. (IV, 370)

As good examples of the variegated contents of the Rambler Maty discusses Rambler No. 3 (on criticism), Nos. 4 and 77 (on the novel and on the duty of authors) and No. 19 (on the inconstant young man). A theme which Maty finds recurring frequently, and which indeed
offers the moralist one of his most effective arguments, is the idea
of death; this theme Maty traces through *Rambler* Nos. 7, 17, 26, 27,
41, 47, 49, 54, 63, 66, 71, and 78, as offering "des préservatifs,
des leçons, des exemples" for moral behaviour. A convention which
Maty disliked not only in Samuel Johnson but in neo-classical literature
in general was the use of allegory (131). "Ces espèces d'énigmes m'ont
toujours paru un peu forcées, et rarement fort utiles", he observes;
"on admire l'art de l'Ecrivain, sans profiter de la leçon du Philosophe"
(IV, 375). Maty concludes his first instalment with the remark that the
*Rambler* is not made up entirely of "a series of grave and moral dis-
courses", but that a good many papers are devoted to questions of
literary criticism and taste. Among these he singles out Johnson's
observations on pastoral poetry (Nos. 36 and 37), on Milton's versi-
fication (Nos. 86, 88, 90) and on the true sources of harmony (Nos.
92 and 94), only to disagree with Johnson's strictures on certain
lines in Pope, Milton and Horace where sound and meaning are sup-
posedly at variance. "Une oreille un peu délicate est ici plus propre
à réfuter notre Auteur que ne le seroit le discours le plus étendu"
(IV, 386), he remarks, forcing his readers to agree.

The second article on the *Rambler* opens with a paraphrase
bringing together some of the points Johnson makes in the last of
them (No. 208) which, Maty thinks, might "en quelque sorte servir
de préface à tout l'ouvrage" (VIII, 243). Johnson does not try to
elude criticism by any affected humility. "La vérité fut son objet",
and therefore he will always be pleased with his work. "Il a travaillé
à rendre à sa langue sa pureté, et à augmenter son élégance", Maty
continues, literally translating Johnson's own statements. "Faire
des tableaux, qui ne fussent point trop éloignés de la vraisemblance,
et soutenir partout les droits de la vertu et de la piété, voilà quelles
furent ses vues" (VIII, 246). Johnson's own ideas about the *Rambler*
seem absolutely right to Maty, but he does not believe that Johnson
did not copy some of his characters from real life. The moralist just
as the painter, Maty remarks, cannot do without originals. There
is a kind of resemblance which art only achieves through minute
imitation of defined models. Such models Maty claims for a great
many of Johnson's characters, of which he offers Nugaculus (No. 103)
as a perfect instance. In spite of his aversion to allegory Maty is
tempted to give an account of *Rambler* No. 105 (on the universal
register) which obviously pleased him, and he finds "quelque chose
de bien ingénieux" in *Rambler* Nos. 151 and 196 (on the climactic
stages of the human spirit); should some of these essays reveal a
certain misanthropy in the author, Maty remarks, one will find this
kind of indifference, "ou de roideur Philosophique", amply compen-
sated by "un grand fond d'humanité" (VIII, 254), as a proof of which
he aptly cites *Rambler* No. 114 (on the abuse of the death penalty).
Towards the end of this article Maty comes back to his earlier
statements about Johnson's style, which are somewhat mitigated
here. On the whole, Johnson's style - "stile soutenu et un peu enflé" - is judged very suitable for the domestic stories of the Rambler while in the oriental tales it seems to conserve something of the "sublimité orientale" (VIII, 266f).

Johnson's greatest achievement, the Dictionary of the English Language (1755) Maty reviewed in July/August 1755. As this is an expensive work, he announces, which only few people will be able to buy, readers abroad have a right to be told what they can expect from it; "c'est avec réserve mais avec impartialité que j'entreprendrai cette tâche" (XVII, 221) - perhaps with more reserve than impartiality, one suspects, in view of his friendship for Lord Chesterfield and Johnson's "far-famed Blast of Doom" (132) to patronage. Somewhat naively Maty expresses his astonishment at not finding Johnson's Plan of 1747 prefixed to the Dictionary, which would have saved him the trouble of composing a new preface "qu'on est tenté de regarder comme destinée à faire perdre de vue quelques unes des obligations, que Mr. Johnson avoit contractées, et le Mécène qu'il s'étoit choisi" (XVII, 220). After such a remark it is difficult to believe in Maty's "impartiality" with respect to Johnson, and the fact that he bases his whole review on a comparison between the Plan (what Johnson "auroit voulu faire") and the actual Preface speaks volumes. Starting from this bias he proposes to indicate "sur chaque article ce qui me paroit encore manquer à la parfaite exécution du plan" (XVII, 221). This seems a rather negative start for the many positive things he says after all.

The dictionaries of France and Italy have been the achievement of whole Academies, Maty begins, and to Johnson belongs the glory to have inaugurated a new career by becoming, all by himself, "en quelque sorte une Académie pour son Isle" (XVII, 219). Although Johnson complains bitterly about the fate of dictionary-makers in his Preface and seems to have taken a rather misanthropic view of his time and his country, he has no reason for being so defiant of his public: "Jamais on ne le confondra avec les misérables compilateurs, auxquels on doit la plupart des dictionnaires" (XVII, 223). The style of the Preface Maty characterises as "pur, fort et majestueux" but abounding in antitheses, figures of speech, and amplifications and showing a marked "affectation de symétrie, de cadence, et d'obscurité" (XVII, 223). The greatest difficulty of Johnson's task was to find a principle of selection; Johnson's decision to include all words in common use among cultivated speakers and writers gives rise to Maty's first criticism. If Johnson had written for purists only, he observes, he might have excluded all technical and professional terms, which he takes great pains to explain, but "c'est confondre les genres que de transformer un dictionnaire de mots en un dictionnaire de choses" (XVII, 225). For someone who wants to know what an amputation is, it ought to suffice to know that it is a chirurgical operation by means of which one removes a member of the body, without being told in 25 lines copied from Chambers' Cyclo-
pedia how the amputation of a leg is effected and how it is treated afterwards.

Perhaps Johnson deserves praise for evading the difficult definition of the various religious sects by excluding all words derived from proper names, but ought he not to have extended this impartiality to the interpretation of such terms as Whig and Tory? Herein Maty sees a second fault of Johnson's, namely "la folblesse qu'il a cue de faire connoître ses principes de politique et de religion" (XVII, 227). His third criticism concerns Johnson's effort to stabilize the language and to prevent further degeneration by bringing it back to its sources, i.e. taking the golden age of Hooker, Bacon, Raleigh, Spenser, Sidney and Shakespeare as a norm. "Cette décision me paroit hasardée", Maty remarks, for have not Swift, Dryden, Addison and Pope infinitely enriched the English language since then? "Au fond Mr. Johnson est un peu trop attaché à l'antiquité" (XVII, 229), he decides, and in this connection deplores Johnson's omission of the dates of his quoted authorities.

Orthography, pronunciation and etymology (considering the state of etymology at the time) are praised; the accentuation of all words according to common usage especially pleases Maty: "C'est elle, qui met en état de prendre part à la conversation de nos Insulaires et de sentir l'harmonie de leurs vers" (XVII, 234). Another criticism concerns Johnson's frequent failure to offer comprehensive definitions of the different shades of meaning in the use of words, as he had proposed to do. "Combien de fois les significations du même mot paraîtront-elles multipliées sans nécessité et arrangées au hasard?" (XVII, 239). The 66 meanings Johnson gives of the word "to put", for instance, might with a little effort have been reduced to one fourth. As to synonyms, Maty points to the Synonymes Français by l'Abbé Girard, and regrets that Johnson did not attempt to do the same for English. The quotations Maty finds no real help here, because they do not differentiate their use sufficiently. In general, Johnson "met trop peu du sien dans son dictionnaire, et n'épargne point assez la peine de ses lecteurs" (XVII, 241).

On the other hand Johnson's abundant quotations pleased Maty extremely because, apart from being illustrative, they mostly contained "quelque vérité utile, ou quelque sentence exprimée avec feu". Thus the dictionary constitutes in Maty's eyes "un recueil des plus beaux morceaux des auteurs en vers ou en prose" (XVII, 241). Yet Johnson falls short of his promise to offer "a kind of intellectual history", because his pell-mell quotations give no clue as to the first appearance and evolution of each word in the English language. "A-t-on rempli mes espérances?" Maty exclaims somewhat theatrically, offering this last criticism.

Taken together, Maty's six major criticisms of Johnson's Dictionary could have served as a basis for what the Oxford English Dictionary (1884-1933) or The New English Dictionary on Historical
Principles as it was initially called, achieved more than a hundred and fifty years later. Yet Maty was not blind to Johnson's unique achievement in providing "a public instrument of the highest authority for shaping the language" (133) and in laying the foundation for all future English lexicographical work. "Je ne puis finir cet article", is his final verdict, "sans rendre justice à l'érudition et au travail de notre Auteur. Son ouvrage est le fruit d'une lecture immense ... Ceux qui le critiqueront le plus seront obligés d'avouer, que la Nation lui doit la première idée d'un véritable Dictionnaire; et que ce qui reste à faire pour rendre celui-ci aussi parfait qu'un ouvrage humain peut l'être, est peu de chose au prix de ce que notre Auteur a fait" (XVII, 243f).

From Johnson's patriotic purpose to conserve the English language, it is only a small step to the reviews Maty devotes to some of its masters in the fields of philosophy and history. The philosophical works of Henry St. John, Viscount Bolingbroke (1678-1751) were edited in 1753-1754 by David Mallet, Dr. Johnson's "beggarly Scotchman" to whom Bolingbroke had left half-a-crown in his will, for firing off "a blunderbuss against religion and morality" he was afraid to fire off himself (134). The world of letters had been keenly excited about Bolingbroke. His interesting career, his friendship with the great wits of the previous generation, his vaunted style and his bold opinions had made him a dazzling figure indeed. Maty had reviewed his Letters on the Spirit of Patriotism, on the Idea of a Patriot King, and on the State of Parties at the Accession of King George the First (1749) in the first and second number of the Journal Britannique; the Letters on the Study and Use of History (1752) had received a detailed analysis in three articles appearing between July 1752 and February 1753; and between July and October of the same year there had appeared two review-articles on the Letter to Sir William Wyndham (1753).

In all these articles Maty shows himself extremely interested in Bolingbroke but very cautious towards "l'illustre proscrit", as he frequently refers to him. He claims to be not the judge but the "rapporteur" of Bolingbroke's ideas, and should he allow himself some reflections on the latter he leaves it to his readers to decide whether they are dictated "par l'esprit de parti ou par l'amour du bien public" (VIII, 373). One may infer Maty's general attitude towards Bolingbroke, up to the publication of the philosophical writings, from the following comment he makes on the Letters on the Study and Use of History: "L'ouvrage que j'annonce est du nombre de ceux, qu'on ne lit point avec indifférence. Le nom de l'Auteur, la nature des sujets qu'il traite, les principes qu'il insinue, la cause qu'il défend, les agréments du stile, les traits étincelans du génie, inspirent des préjugés forts, ou pour ou contre cette production. Quel est ici le lecteur assez impartial pour être Juge?" (VIII, 373). In this review
Maty agrees with Bolingbroke's main idea - which fits in well with his own principles - that what alone justifies the study of history is that it instructs us in virtue. But while Bolingbroke is busy turning history into moral philosophy, one can observe Maty getting worried about the actual truth of history: "Est-ce donc à un Phyrhonisme absolu que Mylord Bolingbroke nous appelle?" (VIII, 392), he asks, having exposed Bolingbroke's utter contempt for historical scholarship - "the whole tribe of scholars", "pedants", and "monkish annalists". "Bolingbroke's attitude to history will not bear a moment's serious inspection", says D.G. James (135), but having inspected it, Maty simply concludes that historical study, as a means of coming by the truth of the past, did not interest Bolingbroke.

When Maty announced John Leland's second volume of the Principal Deistical Writers in January 1755, he told his readers that he had deferred his review of Bolingbroke's philosophical writings (which had appeared in the previous year) in order to be able to profit from Leland's latest observations on this "famous infidel" (136). And "profit" he certainly did. Maty's review of Bolingbroke's Works comprised four instalments and contains his succinct refutation of Bolingbroke's whole philosophical system - those "wild and pernicious ravings, under the name of Philosophy, which gave great offense to all well-principled men", in Boswell's words (137). Undoubtedly influenced by his perusal of Leland, one can observe Maty veering from his earlier, if somewhat muted admiration of Bolingbroke to a wholehearted disgust with this declared "enemy of Christianity". But unlike Leland's, Maty's approach to Bolingbroke is philosophical rather than theological. "J'entre en tremblant dans la carrière obscure de la Métaphysique", he confesses; "c'est un guide suspect qui me l'ouvre; et le premier de ses Essais, qui roule sur les bornes, l'étendu, et la réalité des connoissances humaines, offre partout une triste perspective de doute et d'obscurité" (XVI, 322).

Maty does not propose to try to conduct his readers through the maze of Bolingbroke's doctrine, but to outline and to summarize it. As long as Bolingbroke follows his acknowledged master Locke, Maty observes, "aussi longtemps le voit-on marcher d'un pas sûr, et répandre la lumière" (XVI, 328). But he employs Locke's theory of knowledge for purposes which are not Locke's at all and denies the mind any abstracting power whatsoever. His extreme empiricism is not satisfied with delineating the limits of our human understanding but continually tries to belittle, indeed endeavors to destroy, the mind's initiative, power and resources. Maty severely criticizes Bolingbroke's turning on his own master with a wholesale attack on his conception of how the mind forms general ideas (Book 4 of the Essay), which he calls Locke's "philosophical delirium". This dogmatism of Bolingbroke's goes too far in Maty's eyes, and in its fanaticism disqualifies him from being a true philosopher. "En lisant Mylord Bolingbroke", he says ironically, "il faut se souvenir, que
les Philosophes ne raisonnent jamais moins que lorsqu'ils décident
le plus” (XVI, 333f) - and Bolingbroke decides and affirms all the
time.

Bolingbroke's philosophy becomes more strongly objectionable to
Maty, however, when he comes to his deistic metaphysics. "Quoiqu'il
en soit de ses vues", he says finishing his second instalment, "je
tâcherai dans deux autres extraits, d'exposer fidèlement ce qu'il a
dit pour affoiblir les preuves, que la Raison et la Révélation con-
courent à nous donner d'une Providence, d'une Religion, d'une Loi
morale, d'une Immortalité future et d'un état de rétribution" (XVI,
354). Analyzing Bolingbroke's second, third and fourth essays it
became clear to Maty what formed the essential difference between
Locke and Bolingbroke. Locke's empiricism expressed a deep piety;
he respected religion and believed in the immortality of the soul,
and moreover "Locke a osé défendre le Christianisme et commenter
S. Paul" (XVII, 184), whereas Bolingbroke's empiricism expressed no
piety whatever and was animated by no religious motives. This also
accounts for Bolingbroke's hatred and contempt for Plato and St.
Augustine: they both believed "que la contemplation de l'Etre Infini
n'est pas indigne de l'homme". Bolingbroke's labours on the other
hand have no other aim in Maty's eyes than to "éloigner le plus qu'il
peut les hommes de Dieu" (XVII, 181).

But does Bolingbroke openly declare himself an enemy of
Christianity, Maty asks contemptuously, or does he imitate his timid
brothers, "qui n'osent tout dire et émoussent leurs propres traits?"
Bolingbroke shows himself so inconsistent and contradictory in his
eesays that this question becomes almost impossible to answer. "Il
pousse trop loin les aveux pour un Incrédule, et les attaques pour un
Chrétien" (XVII, 185). Although Maty leaves the exact answer as to
Bolingbroke's ultimate belief somewhat open, he leaves no doubt in
the mind of his readers as to what he himself thinks of Bolingbroke's
delus in general: "Je finis ici de les extraits, que je n'ai point vù sans
chagrin croître sous ma plume", he says in his final paragraph. "C'est
la bible future de ceux qui traitent si mal la nôtre ... et j'espère que
ce que j'en ait dit suffira pour juger si elle doit leur être enviée"
(XVII, 382).

Maty's criticism of Bolingbroke is one of the best examples of how
he "handles the rod of criticism" in Gibbon's words. Perhaps less with
his reputed "tenderness and reluctance of a parent" (138) than with the
subtlety which manifests itself in the seemingly flattering irony of his
criticism, which constantly pretends to leave the final conclusions to
his readers. He was not tempted to misrepresent Bolingbroke's ideas,
he says, because he believes "que pour y répondre il suffit de les ex-
poser" (XVI, 349), but his whole purpose in "exposing" Bolingbroke's
delus in full was to demonstrate that it asserts God's existence only
in order to destroy religion.

As to Bolingbroke's powerful prose style there is no doubt that
Maty was impressed by it, but he must have sensed a slightly bogus
quality behind all its "dazzling brilliance" for "défions nous de l'Orateur, mais écoutons le Philosophe", he exhorts his readers at the start, and the second instalment begins with the assurance that "si mon analyse n'a point cette chaleur d'imagination et de stile qui caractérise les oeuvres de notre célèbre Ecrivain, elle aura l'avantage de l'exactitude et de la fidélité" (XVI, 323).

"In Bolingbroke we see religion and Christianity disembowelled by reason", D. G. James affirms in The Life of Reason, "and although Bolingbroke wrote comparatively late in the deistic period and although his papers were published when interest in deism had steeply declined, he was representative enough of his age" (139). But who is truly "representative of his age"? The great space Bolingbroke takes up in the pages of the Journal Britannique tends to overshadow the fact that there were other voices in the land in Bolingbroke's time. Among the philosophers who are interesting to the literary historian in so far as their ideas nourished works of the imagination – as was, of course, eminently the case with Bolingbroke – and in so far as they are noteworthy as men of letters, Bishop Berkeley deserves a prominent place. Yet the place he is assigned in the Journal Britannique is comparatively small and it is not as metaphysician that he appears, but as the notorious author of a treatise on tar-water – a medicinal beverage which "cheers but not inebriates" – and as a humanitarian and social reformer. Berkeley's "immaterialism" wielded as a theory against the deists in the service of revealed religion might have received Maty's favour, but as his philosophical writings had all appeared before the days of the Journal Britannique it is probable that Maty never read them; this at least one is tempted to infer from the slightly patronizing tone in which he speaks of them in Berkeley's obituary, published in January 1753, a reflection probably of the general tone of derision in which his contemporaries tended to speak of Berkeley's philosophy.

"Le fameux Evêque Berkeley vient de finir ses jours dans cette Université", Maty begins his obituary in the "Nouvelles Littéraires d'Oxford"; "Également distingué par ses connaissances, et par ses singularités, il l’était encore davantage par ses vertus ... Le grand objet de ses travaux littéraires paroit avoir été la défense de la Religion. Il combattit l'existence des Corps, pour se distinguer davantage de ceux qui attaquent celle des Esprits ... Il essaya d’enlever aux incrédules le privilège dont ils se vantent le plus, celui de savoir raisonner et d'avoir de l'esprit" (X, 230f). But whatever Maty may have thought of Berkeley's metaphysical efforts he praised him very highly for his human qualities. "Humain et bienfaisant ... Il administroit gratis des remèdes aux pauvres ... Il se fit aimer des Catholiques même ... en leur enseignant à se tirer de la misère" (X, 231).
This last point had been the object of Berkeley's *The Querist*, first published in 1735 and reprinted in 1750. In his review of this pamphlet which contained an economic reform programme for the people of Ireland, Maty repeatedly emphasizes Berkeley's humanitarian interests in the measures he proposes "à rendre laborieuse et fortunée une Nation pauvre et inactive" (II, 174f), and there does not seem to be any doubt in Maty's mind that the Irish, if they followed Berkeley's advice, would become a happy and prosperous nation. Berkeley's famous tar-water Maty cannot pass over in silence, because its fame has spread far beyond England's boundaries. In 1752 Berkeley had published "Farther Thoughts on Tar-Water" in a Miscellany announced in the "Nouvelles Littéraires" of September/October, the tone of which, however, leaves no doubt that Maty in his medical capacity did not take Berkeley's panacea seriously. The "music" and the "extra-ordinary quality of his prose" (140) seems, however, to have escaped Maty's notice.

A philosophical writer who, like Berkeley, distinguished himself greatly in Maty's eyes through his personal virtues was Francis Hutcheson (1694-1746), whose *System of Moral Philosophy*, propounding largely Shaftesburian ideas on the aesthetic basis of morals, was published posthumously in 1755. Maty seized on Hutcheson with great alacrity, announcing the forth-coming *System* for subscription in his "Nouvelles Littéraires de Dublin" of September/October 1754 and devoting three long articles to a detailed analysis of Hutcheson's ultra-optimistic theory, which fundamentally was nothing but "good popular Whig doctrine", according to Bonamy Dobrée, "combined with an appeal to the experience of every thinking man" (141). But this was not the only reason that made Hutcheson appeal to a man like Maty. As always, one finds Maty especially attracted by an author who put his moral philosophy into practice "et qui, si j'ose le dire, a vécu comme il a écrit" (XVII, 395). In the life of Hutcheson which precedes Maty's analysis of the work (142), he particularly stresses Hutcheson's humane, kind and modest character which made him such an admirable teacher.

Hutcheson's philosophy presents an idealistic picture of man, Maty says, "dont la disposition et le coloris nous enchantent", and he begs his readers "de se mettre à notre place, et de sentir avant que de juger" (XVIII, 186). This enthusiastic tone indicates in how far Maty was ready to embrace Hutcheson's ideas, and the terms he uses to describe Hutcheson's attack on Mandeville's "pernicious" *Fable of the Bees* reveal how much he himself believed in Shaftesbury's doctrine of the disinterestedness of good actions and the existence of a moral sense. Hutcheson expands and illustrates the aesthetic theory of Shaftesbury, putting a stronger accent on the analogy between virtue and beauty: virtue is pursued because man has the faculty to recognize its beauty just as he can recognize an harmonious form; all benevolent actions flow from man's desire of the happiness of all rational
beings; and the attainment of virtue is superior to all other human pleasures.

Expounding these ideas to his readers, Maty seems certain that those of his readers "qui pourroient ne pas s'accorder avec notre Philosophe sur quelques articles approuveront du moins ses conclusions, et surtout la route qui l'y a conduit" (XVII, 416). This last point deserves to be stressed because it was especially Hutcheson's clear empirical manner in reasoning and writing which made him popular, and it is no small compliment to Maty to find the enlightened Edinburgh Review concur with his judgment by praising Hutcheson for "having removed a great deal of rubbish from the science of morals, and of having treated his subject in a very distinct and masterly manner" (143). The second part of Hutcheson's System in which he proceeds to establish political freedoms and rights as fundamentals without which virtue cannot have free play seemed, however, less convincing to Maty. Our author "y laisse plusieurs choses dans une grande indétermination", he observes; the principles on which Hutcheson would establish property rights seem arbitrary: "les convenances, les usages, les contracts, et surtout les circonstances me paroîtroient ici l'emporter sur des spéculations vagues, qui ne peuvent rien décider qu'autant qu'on a la force en main" (XVIII, 426) (144).

A good friend of Hutcheson, though their philosophy differed, was David Hume, who enters the history of English prose in the three-fold capacity of essayist, historian, and philosopher. Hume's reputation in his own day rested more with his Essays and the History, than with his philosophy which was generally ignored or misunderstood. His Treatise of Human Nature (1739) had not received any attention and the various recasts that followed were "overlooked and neglected", but with the publication of the Political Discourses in 1752, "Hume's fame burst out spontaneously on both sides of the Channel" (145).

Maty's first discussion of Hume got off to a false start. In June 1751 he announced an "original et singulier" anonymous work entitled Essays on the Principles of Morality and Religion (Edinburgh, 1751), which tried to prove "d'une manière simple et proportionnée à toutes les capacités l'existence et les perfecions d'un premier Etre". What made it less dry than the usual moral treatises was, in Maty's eyes, the fact that it rejected all metaphysical subtleties in favour of experience and sentiment (V, 213). Two months later, however, he all but retracts his earlier praise by attributing this anonymous treatise to Hume, an author, he says, who apparently reduces men to machines, virtues to mere appearances, and crimes to involuntary errors; whose physical as well as moral world is held together by an invisible chain, and who would subject God to nature rather than nature to God. "Ce sont-là dit-on ses principes" (V, 448). The "dit-on" reveals that Maty was expressing "public opinion" here rather than
his own, but he made a mistake in attributing the Essays to Hume - a mistake which probably arose from the fact that he picked up the name in conversation, not realizing that there were two Humes, one of whom spelt his name Home (Lord Kames) (146).

By February 1752, however, Maty seems to have sufficiently made up his mind as to the real David Hume to proclaim him one of the most distinguished modern authors. This was, of course, à propos of the Political Discourses (Edinburgh, 1752), of which Maty promises a detailed review, pointing at the same time to Hume's earlier career as a philosopher "dans le genre sceptique" (VII, 226). Maty's opinion of Hume's philosophy is perhaps best summed up by quoting the introductory paragraph of his review of the Political Discourses, which opened the March issue:

Depuis longtemps Mr. Hume paroissoit avoir consacré sa plume au soutien de cette Philosophie, qui, opposée aux sentiments les plus communs, s'attache à détruire plutôt qu'à établir. Ses Essais métaphysiques et moraux, dignes par leur élégance et par leur but de la plume d'un Bayle, ont tendu à faire envisager les connaissances humaines comme chimériques, les institutions religieuses comme des fruits de la fraude et de l'illusion. Ce redoutable Sceptique semble enfin avoir pris un autre ton (VII, 243f) (147).

There is no doubt that Maty very politely condemns Hume's philosophical views here, but he also greatly admired the essayist for his "observations délicates et finement rendues" (VII, 226), which put him in a class with Pierre Bayle.

Of the twelve different subjects which occupy Hume in the Discourses, Maty treats nine in his first 23-page review, discussing point by point Hume's principles of economics. Although the word economics itself was still unknown in 1752, and although Hume's discourses lack a systematic connection, they can be said to have anticipated the "free-trade" capitalistic thinking of Adam Smith's Wealth of Nations. Hume's rational and historical inquiry had the aim, in Maty's words, "à éclairer les peuples sur les avantages dont ils jouissent, et sur ceux qu'ils pourroient se procurer", but Maty seems slightly apprehensive as to some of the "uncommon" principles Hume proposes to this end. It is only in the discussion of the eighth discourse "Of Public Credit", though, that he shows signs of disagreement with Hume and that he warns his readers of the dangers implicit in Hume's capitalistic thinking: "l'art séduisant, avec lequel l'Auteur voudroit déguiser l'horreur d'une banqueroute nationale, et prouver même qu'un redoublement de confiance et de crédit pourroit être, dans cet Etat de même que dans d'autres, le fruit d'une pareille démarche; la perspective est trop affreuse et j'espère, trop éloignée pour y fixer mes yeux. Il faut, en lisant ce
The most exciting of the Political Discourses, "Of the Populousness of Ancient Nations", Maty reserved for a second instalment, in which he relegates the contents of the remaining two discourses to a footnote. In this long discourse, which takes up more than a third of the whole book, David Hume maintained, however sceptically, the superior populousness of the modern world over the ancient world. This was a revolutionary opinion on a problem which, to quote Mossenner, "may seem academic to the twentieth century but was integral to the Age of Enlightenment", because it was a development of the Ancient-Modern controversy, and Hume himself regarded it as "the most curious and important of all Questions of Erudition" (148). Maty, who starts his article with some pessimistic reflections upon the grandeur of the moderns taken from his favourite author Montesquieu, concedes that the latter has found a powerful antagonist in Hume, "qui, sans prétendre rien décider sur des sujets aussi douteux, nous invite à suspendre comme lui notre jugement" (VII, 388). One of the major problems in estimating the actual size of the ancient nations was the fact that their historians were very vague about the number of the slaves. Hume's famous discussion of slavery (149) in connection with this point found a warm reception with Maty, who shows here as elsewhere a great humanitarian zeal in the question of human rights: "Et quand même les usages de l'antiquité nous seroient sortis de l'esprit", he comments, "ceux qu'ont adoptés nos Colonies ne nous donneroient-ils pas de l'h horreur pour une institution si contraire aux droits de l'humanité?" (VII, 390). Although Maty heeded his own earlier advice as to a positive decision in the debate over the populousness of the ancient and modern world, he interprets Hume's arguments - "qui en général concourent à modérer plutôt qu'à grossir nos idées de la grandeur des anciens peuples" (VII, 403) - correctly, that is "sceptically", in favour of the moderns.

As exciting as this question, but certainly more important to most people, was the question of the credibility of miracles, which was heavily debated in the first half of the eighteenth century. Hume's "Essay on Miracles" contained in the Philosophical Essays of 1748, was heavily attacked in 1751 by William Adams in An Essay on Mr. Hume's Essay on Miracles, reviewed in the Journal Britannique by Jean DesChamps, Maty's theological expert. This fervent apologist of revealed religion saw with true pleasure "avec quelle force et quelle habilité Mr. Adams vient de réfuter et de confondre ce fier Antagoniste" (VII, 86). It goes without saying that Hume's attack on the evidential value of miracles as the foundation of religious systems would have been equally criticized by Maty, if with less animosity towards Hume than was displayed by DesChamps (150).

Real pleasure and advantage "the friends of sound morals and religion" could only derive from Hume's historical writings, accord-
ing to Chalmers, and it was indeed chiefly as the author of the History of England that Hume was celebrated during the remainder of the 18th and throughout the 19th century. Hume's History presents "a broad, sweeping narrative of the national developments, philosophically coherent, artistically ordered, and pre-eminently readable", says Mossner. "He made no pretense of 'research' scholarship but anticipated the modern synthetic historian in uniting and enlivening the sometimes ponderous research of others" (151).

Maty's general criticism of the History (the first volume, that is, which appeared in December 1754) concerns just this "philosophically sweeping" attitude by which Hume runs the risk "d'accomoder les faits à des systèmes de fantaisie" (XVII, 134). In an age as philosophical as ours, says Maty, quoting Voltaire, one ought to respect the public and speak nothing but the truth; the historian "qui ne veut montrer que de l'esprit, n'est pas digne du nom d'Historien" (XVII, 134, note). Apart from this doubt about Hume's veracity, the History seemed to Maty a model in historiography because it was exempt from national and religious prejudices; as to party affiliations "il est douteux si le nouvel Historiographe est destiné à faire cesser cet opprobre" (XVII, 133). This was a cautious remark to make, for in spite of Hume's protestations of impartiality, the accusations of a Tory bias in the History were legion, many even going so far as to brand it "Jacobite". But it was not only Hume's favourable picture of the Scottish dynasty of Stuarts which offended the age of Whig supremacy; his sallies against religion also mobilized the clergy, who brought charges of irreligion or even atheism against him. Maty's moderately favourable review of the reign of James I, in May/June 1755, can therefore be seen as an exception to the general hue and cry against Hume (152).

Maty's praise was "moderate" because he did make a number of criticisms. Starting off with Hume's notorious treatment of religion, Maty explains: "Ne connaissant ou n'admettant aucun milieu entre une Religion superstitieuse [Catholicism] et une Religion fanatique [Presbyterianism], il [Hume] declare toute réformation un effet de l'enthousiasme"(XVII, 137). This accounts for Hume's representing religion either as a kind of opium for the people, or as leading to fanaticism and sedition. Although Maty objects to these views he decides equitably to leave "aux Anglois et surtout aux Ecossois à défende leur Eglise" (XVII, 138).

Hume's representation of James I, however, elicits stronger criticism. Hume's laudable concept of history as being concerned with "great" things only, does not excuse in Maty's eyes the want of exact information in his treatment of instances like the Somerset affair, the execution of Raleigh, the negotiations with Spain, and the Gunpowder Plot, "décrite par notre Auteur dans un Stile vraiment poétique" (XVII, 139). Hume's repeated excuses for James' conduct,
especially towards Parliament reveal a slavish regard for royal authority, which Maty does not neglect to point out to his readers, but he is not so narrow-minded as to stigmatize this attitude as Tory. Hume's "softened" image of James I apart, Maty admires greatly the dignity and sober beauty of Hume's general portrait of the age.

A philosophic writer whose influence can be traced in Hume as indeed in much of English literature, and of whom Herder said that he had "signally influenced the best heads of the eighteenth century" (153), is the third Earl of Shaftesbury. His writings, collected in Characteristics of Men, Manners, Opinions and Times (1711) had an immense vogue in the first half of the eighteenth century; in 1751 - almost forty years after his death - there appeared a book of Essays on the Characteristics by John Brown, reviewed by Maty in July 1752, which was one of the few attempts to refute Shaftesbury's theories, and may be seen as a testimony to his enduring influence. The suggestion for this somewhat belated attack had come from Warburton, who had been told by Pope that the Characteristics had done more harm to revealed religion in England than all other infidel books (154).

Brown's Essays were three in number, the first was directed against Shaftesbury's theory of ridicule as the touchstone of truth, the second against his moral theory, and the third against Shaftesbury's sneers at revelation. Maty deals exclusively with the first of these, which seemed sufficient to him to demonstrate Brown's ability as a controversialist. Elsewhere in the Journal Britannique Maty shows himself to be a champion of Shaftesbury's moral system (155), but here he joins with Pope and Brown and Leland in regarding Shaftesbury as a dangerous enemy of Christianity. "La Religion Chrétienne si souvent attaquée", Maty begins, "ne l'a peut-être jamais été d'une manière plus délicate et plus vive que par le Comte de Shaftesbury". But the more Shaftesbury seems to disguise his attacks, the more dangerous an adversary of Christianity he becomes, and the more he deserves to be unmasked by the likes of Mr. Brown (V, 291f).

Maty's criticism of Shaftesbury's veiled attacks on revealed religion reminds one of his objections to Bolingbroke's chameleon-like behaviour ("Il pousse trop loin les aveux pour un Incrédule, et les attaques pour un Chrétien") (156). Shaftesbury "a porté à la religion des coups d'autant plus dangereux, qu'ils sont joints ... à de feintes marques de respect pour la Révélation", Maty had said in the "Nouvelles Littéraires" which announced this review. And how is one supposed to refute a deist, who is constantly falling back on his right to call himself a Christian? How, finally, is one to reason at all with an author who makes ridicule the test of truth? (V, 109).
This last question interested Maty most of all in Brown's attack which for the rest put up the customary arguments against deism. Maty follows step by step Brown's clear exposition of the obvious truism that raillery is not argument. "La raillerie ... est d'ordinaire l'effet de la passion", he argues, and passion is a disposition which does not lend itself to the search for truth which demands a calm spirit. "Jupiter you thunder instead of answering, which proves you wrong", Lucian is supposed to have said, and Maty, wittily bowdlerizing the saying, applies it to Shaftesbury to conclude his review: "Momus", he says, "tu prends ta Marotte, au lieu de raisonner; tu as donc tort" (V, 317).

In the course of this review Maty had mentioned Swift's Tale of a Tub as a masterpiece of "impassioned" ridicule - "mais cette satire engagera-t-elle jamais ou Pierre ou Jean à porter l'habit de Martin?" he wondered. No, "ils s'offenseront d'être insultés!" (V, 316). In Maty's opinion satire which expresses contempt for everything, misses its essential function, which is to reform. Swift is therefore an author whom Maty admires immensely for his talents but whose performance he cannot praise wholeheartedly for the lack of laudable intentions. One can observe this in his review of John Boyle's Remarks on the Life and Writings of Dr. Jonathan Swift which appeared in January 1752.

John Boyle, fifth Earl of Orrery (1707-1762), was an intimate friend of Swift, Pope and Johnson, and his Remarks, consisting of twenty-four letters to his son, give a critical account of Swift's character, his life and works, and his relations with Pope and others. Orrery had been noted already by Maty for his much admired and accomplished translation of the Letters of Pliny, and reviewing his Remarks Maty shows at least as much interest in the distinguished author as in the subject (157). Yet Orrery's portrait of Swift, as Chalmers tells us, "gave rise to many strictures and censures on his lordship for having professed himself Swift's friend while he was exposing his weaknesses" (158). Maty, who gives his readers a full translation of Orrery's character of Swift, finds nothing to censure, however. "Ami de l'humanité plus encore que de Swift, il se montre un peintre fidèle" (VII, 49), he says, more concerned about the truth of the portrait than about conventions.

Having sketched the character, Maty follows Orrery only too willingly in his account of Swift's life, but he stops short at the discussion of Swift's works: "de ce côté sa réputation est toute faite; il égale en élégance et en exactitude les meilleurs Ecrivains en prose de sa Nation; il les surpasse en variété et en feu. Son stile a une concision, dont aucun autre Auteur n'approche" (VII, 60). The merit of this tribute is obvious, and one is not surprised to find Maty judiciously dispensing with a repetition of Orrery's "banal criticisms" (159). Nothing more needs to be said, Maty continues,
and *A Tale of a Tub* and *Gulliver's Travels* are sufficient proof of the abilities of a genius for whom such works were nothing but amusements.

This sounds praising enough, but there are hints in Maty's earlier remarks and in his "Nouvelles Littéraires" which indicate that, although he recognized Swift as the greatest master of English prose, he did not really like him: "On lit ses satires avec indignation, et ses minuties avec dégoût" (VII, 59), he could say repeating Orrery's judgment without comment. Although Maty responded wholeheartedly to other satire—especially to that of Fielding—he hesitated before the bitterness and malignity of Swift's as he had hesitated before, or rather tried to overlook, Pope's biting satire in the *Dunciad* and in the *Epistle to Dr. Arbuthnot* (160). "The gloom of the Tory satirists", to use Louis L. Bredvold's phrase (161), was obviously too much for Maty's gentle nature; it seemed to indicate a moral perversity and a hatred of mankind which his moral optimism would not permit: for all his greatness, Maty could not forgive Swift for having preferred horses to men.
It has been the main scope and principal aim of this study to present a biographical portrait of Matthieu Maty, and to demonstrate the critical achievement of his *Journal Britannique* by focussing on the purely literary articles in its pages. A study of this kind could not hope to do justice to all the variegated aspects of this periodical, which have been briefly touched upon in the discussion of its editorial policy and in the record of the statistics of its contents. The interested reader will find a good deal of more pointed information in the survey introducing the Analytical Index as well as in the Index itself, which, it is hoped, will redress somewhat the effect of the inevitable selectiveness of the foregoing discussion.

The salient characteristics of Matthieu Maty, the man and the critic, exemplified by his reviews of some of the most distinguished authors of English literature, are perhaps best summed up by his own words taken from the Preface to the *Journal Britannique*: "Pour lui tous.les hommes sont frères; tout Etre qui pense est son ami ... si malgré le penchant de son coeur il ne loue pas toujours, l'intérêt seul de la Société pourra l'engager à blâmer" (I, p. xi). Maty's Christian humanism did indeed provide a largely utilitarian basis for most of his criticism which, although it adhered to the neo-classical canon of taste, tended to be moral rather than aesthetic. With his ethical premises and ideals, his religious aspirations and his ability to respond emotionally to rational ends, he transcends the proclivities of the exaggerated formalism and somewhat self-conscious urbanity inherent in most neo-classical criticism. His constant striving to share the pleasure and emotions he receives from the works he is discussing indicate an affinity to what would become the major concern of the romantic critics, such as Coleridge, Lamb, Hazlitt, and De Quincey: at least Maty considered the communication of pleasure as important as the passing of judgments.

It is to be regretted that Maty discontinued his authorship of the *Journal Britannique* after six years, but if it is true, as a modern critic has asserted, that "the utmost span of usefulness of a literary magazine is about seven years" (162), his decision was well-advised. A literary journal which is primarily concerned with the present is exceedingly susceptible to the literary climate of the day, and the *Journal Britannique* flourished for at least two reasons intimately connected with the time of its appearance: one was the short-lived
tranquillity which had returned to the republic of letters after the Peace of Aix-la-Chapelle (1748) - as Maty himself aptly remarks in the Epilogue: "La paix fit naître ce Journal; c'est avec la paix qu'il expire" (XVIII, 502) - and, second, it appeared at a moment when European Anglomania and the popularity of this type of journalism had reached its zenith.

With the outbreak of the Seven Years' War in 1756 and the disappearance of Maty's Journal Britannique ended an era which had produced, within four decades and in short succession, four French Huguenot periodicals exclusively devoted to the productions of the English press. What sets Maty's publication above his fore-runners is not only the fact that he could profit from their experiences and that, witnessing the débâcle of the Bibliothèque Britannique, he judiciously decided that "pour penser avec liberté il faut penser seul" (Préface, p. xiv), but also that he realized what had constituted the unique merit of Pierre Bayle's Nouvelles Littéraires de la République des Lettres and what his predecessors in the field of English letters had tended to overlook, namely that a good literary periodical is more than a miscellany, that it follows a critical course peculiarly its own.

When in 1763, after the suppression of the Journal Etranger (163), the French government tried to replace the loss of foreign literary news by expanding the official Gazette de France into a "Gazette littéraire de l'Europe" with l'abbé Arnaud as principal editor, a circular letter was sent to the French ambassadors at the various European courts, asking them to attach the most important literary news of the respective countries to their regular diplomatic dispatches. In May 1763 the Chevalier d'Eon, plenipotentiary minister at the court of St. James and one of the few diplomats who promised to cooperate in this short-lived venture, dispatched the following letter to the French minister of foreign affairs:

Quand vous le voudrez, Monsieur le Duc, je commencerai à vous envoyer, à compter le 1er Janvier 1763, les deux seuls journaux littéraires qui se publient ici tous les mois, et qui rendent compte de tous les ouvrages. L'un appelé le Monthly Review, ou Revuë de tous les mois; l'autre se nomme The Critical Review, ou Revuë Critique. Ces deux livres seuls peuvent faire la fortune de la Gazette littéraire de l'abbé Arnaud, quant aux ouvrages Anglois; et s'il veut remonter plus haut pour la littérature Angloise, il faudra acheter le journal Britannique écrit en François par le Docteur Maty qui a abandonné, au 18 vol. cet ouvrage très estimé (164).

The point of this letter hardly needs to be stressed. It only corroborates what has already been said about the void the disappearance of the Journal Britannique was felt to have left in the life of English letters and the function it fulfilled in Anglo-French literary relations of the eighteenth century.

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JOURNAL BRITANNIQUE.

PAR

M. MATT,

Docteur en Philosophie & en Médecine,

Pour le mois de Janvier 1750.

TOME PREMIER.

A LA HATE,

Chez H. SCHEURLEER, Junior.

Marchand Libraire dans le Hout-Straat.

M D C C L.

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INTRODUCTORY

To present a living picture of a literary journal with interests as variegated as those pursued in the Journal Britannique is a difficult task; indeed, it demands so much specialized knowledge that it is perhaps only by collaboration that it could be adequately accomplished. The present study has tried to exemplify the standards and the critical method of the Journal Britannique by focussing on reviews of purely literary works. In Part II, section viii, an attempt has been made to give some account of the relative proportions of subjects treated. The following Analytical Index proposes to furnish materials for students of other branches of knowledge who might want to investigate the Journal's rôle in spreading knowledge of books in their particular fields. Of course, the Analytical Index will not furnish them with a complete repertoire of English books published between 1750 and 1755. The bibliographies under each heading reflect Maty's editorial policy and as such they may be seen to represent no more than a faithful picture of the tendencies of the age, and of the variegated interests of a generally cultivated reading public. This is in fact what constitutes the special interest and the value of such an index.

The defects of the Journal Britannique's own index, compiled by Wetstein in 1763, have been discussed above, and so has the merit of a more modern classification. One may add here that Wetstein's classified index only gives the French translations of the English titles and that it is neither alphabetical nor does it attempt to provide the authors' names of the many "anonymous" books. The present Analytical Index sets out to correct these shortcomings. The sequence of the different classes of books listed below can be taken as a measure of their prominence in the pages of the Journal Britannique. Literature, needless to say, takes precedence, but theology and science follow closely after and all but compete for second place.

THEOLOGY

It is characteristic for the theological interest of the Journal Britannique that the first item in it was Maty's review of James Foster's Discourses on all the principal branches of natural religion. As Maty was to say later on, "il m'était doux de le commencer par un ouvrage destiné à rappeler aux hommes leur Divine origine et leurs premiers devoirs." Though Foster was a dissenter and held views which came very near to deism, he passed for an exponent of the orthodox creed. What would have been rank heresy in France could obviously pass for Christianity in England, where natural religion was accepted by all. In such an intellectual climate the logical course for men like Maty,
who felt the immense importance to mankind of religious beliefs, was
to hail any system which admitted the doctrines of revealed religion
as additions to the doctrines revealed by nature.

To prove that there was nothing in the revelation which was
not acceptable to reason had in fact been the main endeavour of
theologians up to the middle of the century. From about 1750 onwards
one notices a narrowing of the controversy to what are called the
"evidences", or the historical proof of the genuineness and authen-
ticity of the Christian records. This development is reflected in the
Journal Britannique's numerous reviews of books, pamphlets and
sermons of the time which are concerned with the prophesies, the
truth of the Bible, the authority of the Churchfathers, and the
credibility of Christian miracles.

The official exponent of the orthodox creed, William Warburton,
is well represented with reviews concerning his most famous works,
The Divine Legation of Moses and Julian, both containing a demon-
stration of the miraculous nature of the Bible history. Warburton did,
however, not only defend and believe in Christian miracles, but also
seems to have believed in an absurd prophesy uttered by one Arise
Evans during the Commonwealth, an interpretation of which he in-
serted into one of John Jortin's works. This fact probably accounts
for Maty's review of Evans' Voice from Heaven (1653) - the only
review of a non-contemporaneous publication. Warburton's great
opponent, Conyers Middleton, whose attack upon miracles for a time
eclipsed even Hume's, is also heard in the Journal Britannique and
challenged by Maty's theological "staff", who may have entered the
debate because "the dissection of a deist was a recognized title to
obtaining preferment" (1). David Hume was dealt a blow by Jean Des-
Champs in his review of W. Adams' Essay on Mr. Hume's Essay on
Miracles, in which he categorically declared all deists refuted.

Hume had maintained that no evidence can prove a miracle,
Middleton that stories of miracles only prove the credulity of the
narrator, and in their argumentation, both had shown glimpses of
an historical sense which was entirely new to the age. Curiously
enough, no real answer was attempted to either of them; the deist
controversy was dropped, but Middleton's and Hume's assaults
upon the orthodox dogmas were persistent and formed the starting
point for the discussions which were to occupy the next fifty years.
The singular calm which prevailed in the middle of the century could
not even be stirred by such an indefatigable orthodox apologist as
John Leland, whose View of the Principal Deistical Writers was
reviewed in 1755.

Other well-known names which appear in the reviews of the
Journal Britannique are those of Archbishop Tillotson, Thomas
Sherlock, Benjamin Hoadly, James Duchal, Isaac Maddox, A. A.
Sykes, and John Jortin, whose Ecclesiastical History inspired no
less than five articles. Besides, there is a history of the strange
sect of the Moravians or Herrnhuters; an exposure of the "misdeeds" of the Jesuit missionaries in India and China by a Capucin; and several original contributions concerning textual problems of the Bible.

Lastly three items are of special interest: the translations of Two Letters of Sir Isaac Newton to Mr. Le Clerc (first published in 1754), highlighting Newton the theologian rather than Newton the scientist; an extensive review of the Memoirs of Newton's disciple and later enemy William Whiston, who prided himself on having "demolished" Newton's Chronology, and an article on Robert Clayton's strange metaphysical fetishism set forth in his Essay on Spirit.

NATURAL HISTORY AND SCIENCE

One might have expected, after Newton, a great burst of discoveries. What followed, however, was a period of quiet assimilation. The great astronomical and cosmological issues were regarded as settled for good; it only remained to arrange the details of the Newtonian universe in somewhat more exact order. Newton had established a view of a universe maintained by a balance of forces, but there was still much vagueness as to their manner of operation. Thus "ether", for instance, supposed to be at once agent and medium of light, and electric and magnetic "fluids" remained ambiguous concepts till the end of the eighteenth century. Much decisive progress, however, was made in the investigation of electricity during the lifetime of the Journal Britannique, due to the invention of the Leyden jar in 1746, which immediately aroused much interest throughout Europe and led many amateurs to devote themselves to electrical experiments.

The numerous experiments conducted almost simultaneously by William Watson in London and Benjamin Franklin in Philadelphia during the years 1747 to 1755 are recorded with great gusto and detail by Maty, who gathered most of the facts either from communications made to the Royal Society or from the Philosophical Transactions. There are no less than four articles and eleven reviews of the Transactions which are concerned with electricity, the most fascinating of which is the original account of Franklin's experiment of flying a kite during a thunderstorm and drawing electricity out of the clouds.

Yet more popular than physics was the study of natural history, and it is not for nothing that the eighteenth century has been called "the age of insect study". Natural history also produced the century's greatest achievement: the systems of classification of the animal, vegetable and mineral kingdoms according to Linnaeus' Systema Naturae (1735). Of these, Linnaeus' classification of plants according to their sexuality was by far the most complex and the most influential. Maty's references to Linnaeus in the Journal Britannique are numerous and so are articles on natural history, the study of which Maty called
"la première et la plus universelle des Philosophies" (IX, 102). Reviews on this topic include J. Ellis's Essay towards a natural history of the Corrales, which initiated the revolutionary discovery of zoophytes as a new species, Lettre au sujet du nouveau système de Mr. BUFFON sur l'origine de l'homme and Essays in Natural History by John Hill, who like no other writer of the time catered to popular taste and produced numerous works on botany, the most genteel study from the middle of the century onwards. There is also an interesting original contribution on a new class of insects, as well as reviews of a monumental Natural History of Birds, a Natural History of Loch Neagh and a Natural History of Barbados.

The growing vogue of the observation of nature - epitomized in Gilbert White's "Garden Kalendar" begun in 1751 and in the poet Gray's field notebooks and daily records of the weather - is reflected in the Journal Britannique's articles which record minutely the meteorological phenomena of the years 1753 and 1754. Such meteorological observations, if pursued on an international scale, Maty hoped, would one day reveal "la liaison des divers phénomènes" and create the possibility of accurate weather-forecasts. These observations are an excellent example of the eighteenth-century development towards an international organization of systematic meteorological observation, and the collection of data by means of standardized instruments. Of similar interest are a number of articles on terrestrial magnetism, hurricanes, and the crucial problem of arriving at an exact determination of longitude at sea, which, taken together, mark the beginnings of a type of inquiry which in the nineteenth century was to be called geophysics.

Astronomy in England was pursued mainly on observational lines during the eighteenth century, while Newton's pioneering work in dynamical astronomy was continued in France and Germany. Some spectacular results in observational astronomy were achieved, however, in the second half of the century due to the numerous experiments in methods of mounting telescopes and of equipping them with auxiliary apparatus of various kinds. Until the mid-eighteenth century telescopes suffered from what is known as spherical and chromatic aberration, but in 1758, after years of experiment, a London instrument maker, the Huguenot John Dollond succeeded in devising an achromatic telescope, which was not superseded till the end of the nineteenth century. In Maty's reviews of the Philosophical Transactions much attention is given to the discussion of Dollond's theories on reflecting versus refracting telescopes and to his perfection of the heliometer in 1753 which made it possible to measure the angular diameter of the sun.

Mathematics in the eighteenth century was enriched by the development of the resources of the infinitesimal calculus; but as in astronomy, this was principally the work of a few continental mathematicians, such as the Bernoullis, Euler and Lagrange. In England there was a widespread tendency to confuse Newton's fluxions with the
differentials of Leibnitz, and the Scottish mathematician Colin McLaurin in his *Treatise of Fluxions* (1742) was the first and for long the only to give a complete survey of this branch of mathematics. Another expert on fluxions was the self-made mathematician of genius Thomas Simpson, whose *Select Exercises for young proficients in Mathematics* (1746) and *Doctrine and Application of Fluxions* (1750) received extensive reviews, while the rest of the articles in this branch of science was a series of original contributions on the calculation of indices by Paul Maty. The *Philosophical Transactions*, finally, received no less than fifteen reviews which cover the years from 1748 to 1754. Maty never read the *Transactions*, as he says, without "une espèce de transport": they are to the amateur scientist what the vessels of the India company are to the merchant; here he searches for the newest ideas and the best materials - and these Maty offers to his readers. This "popularization" of the *Transactions* of the Royal Society, which one also finds in contemporary English periodicals, not only stimulated the study of science among the educated classes but solidified its progress by making it fashionable.

MEDICINE

No branch of study was more bound by tradition than medicine. The doctor who tried to introduce new methods was not popular with his patients. Fortunate for the progress of medicine, however, was the awakening in the eighteenth century of a new consciousness of man's responsibility to his fellow men. The medical profession in England in the first half of the century began to feel that they were insufficiently educated, and looked for better teaching. The older generation of physicians, who were more at home in literary circles than at the bedside, by the middle of the century had given way to a generation of clinical physicians who had often studied abroad, either under Boerhaave at Leyden, like Maty, or under Albrecht von Haller at Göttingen. These medical men were not only aware that the best preparation to effect a cure of a disease was to know that disease in all its phases, but they were also aware of the importance of anatomy and physiology as a basis for medical study. It was necessary to know how the body worked in health in order to understand the breakdown of its functions in sickness.

The new interest in physiology is reflected in the *Journal Britannique* in the reviews of three books on "vital and animal motions" dealing with the relationship between muscular action and the nervous system, which anticipate Haller's epochmaking *Elementa Physiologicae*, published in 1757.

With the foundation of many new hospitals in the eighteenth century physicians became conscious of the importance of public and personal hygiene, and of the need for ventilation, not only in hospitals, but in towns and even prisons. Pioneering work in hygiene and ventilation
was done by John Pringle, Richard Mead and Stephen Hales. The notorious aftermath of a trial of criminals at the Old Bailey, in May 1750, where "Judges, Counsel, and others to the number of forty" were infected by "gaolfever" and died within a few days, was a welcome though sad inducement for Maty to review John Pringle's Observations on the nature and cure of Hospital and Jail fevers, followed two years later by two articles on Pringle's Observations on the Diseases of the Army, which soon became a medical classic. Hand in hand with Pringle's work went Stephen Hales' insistence on the value of ventilation and pure air to prevent contagion, to which Maty himself contributed some observations, and Samuel Sutton's Method for extracting the foul air of ships which he reviewed in 1750.

The many epidemic diseases which raged at the time due to insufficient hygiene and which were indiscriminately termed "fevers", ravaged the poorer classes especially, while smallpox, "the severest scourge of the human race" (2) appears to have been a disease of the upper classes. As there has already been mention of the revolutionary development of inoculation as a preventive for smallpox in Part I, section vii, it may suffice here to say that apart from Maty's three articles on J. Kirkpatrick's Analysis of Inoculation, he published six original articles containing observations on inoculation gathered from various parts of Europe and the British colonies.

The advances made around the middle of the century in the study of electro-magnetic phenomena, suggested possibilities of electro-therapeutic treatment, which were seized upon - unfortunately mostly by charlatans - in the cure of such variegated ills as deafness, blindness, epilepsy, gout and stone. Apart from one original article on a successful electro-therapeutic treatment of blindness, Maty's records of such cures are confined to his composite reviews of the Philosophical Transactions.

As regards the medicaments used in the eighteenth century, there was little systematic pharmacology, although numerous pharmacopoeias and dispensatories appeared in the course of the century. Apart from a review of The New Dispensatory (London, 1753), there are interesting original articles on Mithridatum and Thertiaca, on Opium, on poisons, on the qualities of cassava roots, and on a secret remedy for syphilis, which resembles the famous "Lisbon Diet Drink", introduced around 1750.

HISTORY

Before the middle of the eighteenth century, English history was a discipline which could hardly boast of a tradition, a fact for which England's rigid two-party system must be held responsible. Although names like Clarendon, Collier, Burnet and Echard come to mind, the incitement to much historical study up to David Hume was "the delight of gathering fuel for factional wrangling" (3). The first good History
of England, free from party bias, was the work of a Frenchman, Paul Rapin de Thoyras, translated into English by Nicholas Tindal in 1723-1731. Judging from the number of reviews of historical works in the Journal Britannique, Maty's interest in history must have been keen. This may be due in part to his utilitarian conception of the study of history as moral instruction and to the eighteenth-century interest in antiquities and chronology which was still a central problem of universal history. Typical of this are the extensive reviews of books like Nathaniel Hooke's Roman History, Thomas Chapman's Essay on the Roman Senate, Thomas Blackwell's Memoirs of the Court of Augustus and John Jackson's Chronological Antiquities embracing the first five thousand years of civilization and combining (in the Newtonian tradition of Christian chronology) an unquestioning acceptance of every fact in the Bible, a historicization of pagan myth, and a literal reading of the later Greek and Roman historians into one great concordance.

With regard to histories of England, Maty seems to adhere, in true French fashion, to the belief expressed by Saint-Evremont that the history of England is the history of Parliaments (Cf. his extensive reviews of the Parliamentary or Constitutional History of England and of An Enquiry Into the Foundation of the English Constitution by Samuel Squire). A marked interest in historical personages is expressed in reviews of such works as Halifax's Character of Charles II and Thomas Birch's Memoirs of the Reign of Queen Elizabeth, while a certain nostalgia for pageantry is suggested by Maty's praise of a History of England in Fifty Pictures. With the publication of Hume's History of Great Britain, however, Maty seems to feel free to say what obviously had long been felt, namely "qu'on reproache aux habitans de cette Isle de n'avoir point de bons Historiens".

PHILOSOPHY

The opposite, of course, held true for English philosophy. As the principal philosophers reviewed in the Journal Britannique have, however, already been dealt with in the discussion of English prose writers, we shall restrict ourselves here to mention of the remaining authors. Andrew Ramsay's posthumously published Philosophical Principles received no less than five review-articles which aimed at bringing this eccentric and slightly unorthodox Scottish genius nearer to the public, although the reviewer doubts whether he will be understood. Henry Home, Lord Kames, is honoured with three review-articles dealing with his Essays on the Principles of Morality and Natural Religion, of which the new spirit rather than the curiously inconsistent reasoning seems to have appealed to the reviewer. Moreover, there is a review of David Fordyce's Elements of Moral Philosophy, an article on Maupertius' Essai de Philosophie Morale (a rare instance of a non-British author being included), and one original article by Maty him-
self, entitled "Réponse à une objection contre le système des Mondes", in which he argues in the manner of Fontenelle for a plurality of worlds.

ANTiquITIES

The quest for origins and the classical preoccupation of the English mind, accompanied by a strong conservative prejudice, among the educated classes, in favour of whatever was oldest, made the study of antiquities in the eighteenth century something of a mania. Horace Walpole's maxim, "let those who can't write, glean", seems to have been taken to heart by numerous scholars who set out in search of what was left of ancient splendour and who recorded their findings in minute detail in ponderous archaeological or topographical monographs.

Remarkable for the middle of the century is that it marks the beginning of a shift of interest from Italian to Greek antiquities. The new finds at Herculaneum and the discovery of Pompeii in 1748, though they aided the impetus of the antique, were paradoxically responsible for the decline of the Italian tradition in Europe. Taste moved eastward and Athens superseded Rome as the Mecca of the connoisseur. Lord Charlemont, a member of the famous Dilettanti Society, who travelled to Greece in 1749, was one of the first to discriminate between Greek and Roman art. He was followed by Stuart and Revett, who spent four years measuring and drawing the famous ruins of Athens. Their magnificent and authoritative Antiquities of Athens, though published after the time of the Journal Britannique, was enthusiastically supported by Maty through the publication of a letter from the authors, which contained a preview of the work still to be accomplished. Another classic of the time was Robert Wood's colossal Ruins of Palmyra, which received a very animated and highly laudatory review in 1753.

But not only classical, also British antiquities had their fascination, and no less than four review-articles are devoted to William Borlase's Antiquities of Cornwall, "consisting of several Essays on the first inhabitants, Druid superstition, customs and remains". Real connoisseurship is exhibited by Maty in his reviews of such works as the catalogue of coins and medals preserved in the Bodleian Library, and the sale catalogue of one of the most notable collections of the time, the Musaeum Meadianum.

LAW, INSTITUTIONS AND COMMERCE

What has been grouped under this composite and arbitrary heading are books that are perhaps rather of sociological interest for the modern reader. Jurisprudence in the days of the Journal Britannique had not yet learned "to speak the language of the scholar and the gentleman", in the words of Jeremy Bentham. In fact, there were no
proper law books until William Blackstone published his famous *Commentaries* in the 1760's, and students had little opportunity to learn the practice of the profession except by hanging about the Courts. It is small wonder then to find Maty stating that all law books would be excluded from his Journal. Yet he obviously made exceptions for works which were more generally concerned with the laws of England, such as *Notes and Observations on the fundamental laws of England* by Gilbert Horsemann and *Elements of Civil Law* by John Taylor.

Many of the social disorders of the time resulted from the widespread abuse of the marriage law. In 1753 Chancellor Hardwicke tried to remedy this state of affairs with his famous *Marriage Act*, which instituted the necessity of the banns to be published and the marriage to take place in church, but even after that licenses for private marriages were still frequently obtained. Maty shows his concern about this pressing question by reviewing a book which appeared in 1750, entitled *Clandestine Marriages*, but he seems doubtful whether the stricter law it proposes "causeroit moins de désordres qu'elle n'en ferolt cesser." In spite of the badly kept official registers many attempts were made in the eighteenth century to compute the correct numbers of the population of the towns and boroughs of Britain. These frequently formed the basis for observations "natural, moral, civil, political and medical," such as Thomas Short's on *City, Town and Country Bills of Mortality*. On a larger scale such statistics played a rôle in the many contemporary speculations on the populousness of modern and ancient nations, of which the *Journal Britannique* reviewed two.

Commerce or economics was a comparatively new field of writing which grew with the steady expansion of commercial and manufacturing enterprise. Holland and France had long been England's superiors with regard to manufactures, but by the middle of the eighteenth century Josiah Tucker could boast England's "mechanical" superiority. His *Essay on Trade* (3rd ed. 1753) received a very extensive review by Maty, who found in it "des germes, qui pourront mûrir par la main du tems et produire une ample récolte de fruits". Three more books on the subject, a *Theory and Practice of Commerce*, *The Universal Merchant* and a translation of Savary's *Universal Dictionary of Trade and Commerce*, all of which found great attention in the *Journal Britannique*, indicate sufficiently that Maty was not uninterested in the forging of England's commercial supremacy.

**GEOGRAPHY AND TRAVEL**

The struggle for empire had a direct influence on the intenseness with which the English in the second half of the century set about exploring and mapping the continents whose interiors yet remained
unknown. After the peace of 1748 the Anglo-French rivalry in North America made news about that continent especially interesting, and there certainly is no dearth of it in the *Journal Britannique*. Three articles alone are devoted to Green's *Maps of North and South America*, which greatly favoured the English in the boundaries they traced of the European colonies. One review deals with the *Memoirs of the English and French Commissaries concerning the limits of Nova Scotia*; another, dealing with *An Account of Hudson's Bay* reveals Maty's feelings about colonialism in general, while a *Letter from a Russian Sea Officer* sheds light on the burning contemporary question of a possible North-West passage.

Of more general interest today are the books that are geographical in the wide sense, including treatment of economic, agricultural and ethnological questions, such as John Armstrong's *History of the Island of Minorca*. Of topographical interest is the original description of Philadelphia which Maty may very well have received from Benjamin Franklin. A typical travel account of the time is Jonas Hanway's *Travels through Russia and Persia*, a book that had an immense appeal and immediately went into a second edition; written from a spirited merchant's point of view it catered for many interests, geographical, political, scientific, cultural and mercantile, and did not fail to enchant Maty by the simplicity of its style and the refreshing "artlessness" of its descriptions.

**THE ARTS**

Maty's love of the arts is epitomized in his early poem *Vauxhall* which contains a hymn on the famous Händel statue by Roubillac in Vauxhall Gardens and celebrates a performance of Händel's *Saul*. Roubillac and Händel were the dominating figures in the two most popular art forms of the eighteenth century: sculpture and music. It seems, however, that in spite of their great love of music English audiences had not yet roused themselves to the consciousness that music had an intrinsic meaning apart from its appeal to the senses and the emotions. This at least one must infer from the contemporary declaration of music as an "art of luxury", a sort of audible sweetmeat which did not ask for an intellectual effort. This attitude, perhaps, explains the fluctuations in the eighteenth-century appreciation of Händel. Even Maty seems to waver in his earlier enthusiasm for Händel by including a review of Charles Avison's famous *Essay on Musical Expression*; for Avison, a renowned organist at Newcastle, was the instigator of a revolt against Händel and the founder of a rival school which made some impact. Avison's main objection to Händel was that he concentrated too much on harmony to the detriment of melody and expression.

But while music was getting away from Italian influence, the visual arts were more and more subjected to the "Grecian Taste
and Roman Spirit" of their patrons. Sculpture therefore rather than painting, held the attention of the eighteenth-century public, and this probably led to that exaggerated emphasis on the human form which debarred almost all other subject matter from being treated. William Hogarth was one of the first Englishmen to express dissatisfaction with the classicist theories of his day, and Maty, reviewing his Analysis of Beauty did not miss the faint glimmering of a new point of view which was shortly to discredit an exclusively intellectual theory of art. A more philosophical step in the same direction was made by Joseph Spence in Crito: or a Dialogue on Beauty, which discussed grace as the fourth constituent of beauty (the other three being colour, form, expression) - an aesthetic theory which Maty enthusiastically propagated in his review and which is said to have forestalled Kames and Lessing. In 1755 Hogarth's friend J. B. Rouquet, a French artist who had been living in England for thirty years, published in Paris a book entitled l'Etat des Arts en Angleterre which Maty found eminently suited for inclusion in his Journal, in spite of its being written by a Frenchman, as it very objectively and expertly described the development and the state of the fine arts in England in the middle of the century.
ANALYTICAL INDEX
OF
ARTICLES AND BOOKS REVIEWED

Authors and titles have been taken over exactly as given in the Journal Britannique itself. No attempt has been made to regularize them according to the British Museum Catalogue. In cases of anonymous works author's names (where possible) are given in square brackets. The reviews which are not by Maty are followed by the reviewer's name or initials in brackets. Original articles are marked with an asterix.

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V (May 1751), 72-76. (Jean DesChamps)

COCKBURN, Catherine. The Works.

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XVII (July/August 1755), 332-340. (D.)


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[COVENTRY, Francis.] The History of Pompey the little, or the Life and Adventures of a LAP DOG. pp. 272, 8°. M. Cooper, London 1751.

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XIII (Jan./Feb. 1754), 149-155.

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XV (Nov./Dec. 1754), 324-348. (L.C.)

GRAY, Thomas. Designs by Mr. R. Bentley for Six Poems by Mr. T. Gray. 4°. R. Dodsley, London 1753.
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XV (Nov./Dec. 1754), 310-324.

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MAINTENON, Madame de. Mémoires.

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MATY, Matthieu. *Vauxhall. Poème précédé d'un avertissement et d'une lettre à Mr. de Fontenelle.
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MESSY, César de. *Lettre à l'Auteur de ce Journal sur la citation d'un passage de Juvenal dans la X. Satyre de Boileau.
IV (Jan. 1751), 5-35.

MESSY, César de (ed). Lettre de Mr. Le Fèvre à Mr. Desmaiseaux, sur la mort de Mr. de St. Evremont.
V (August 1751), 400-404.

[MONTAGU, Elizabeth.] Lettre d'une Dame Angloise sur les nouveaux Mémoires de Me. de Maintenon.
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anon. *Mémoire envoyé à l'Auteur du Journal Britannique au sujet des Lettres de Mr. de Missy sur le passage des trois témoins célestes.
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BLYTH, F. ORATIO habita XIV. Kalendas Novembris 1750 in solemnibus Exequiis, quas in memoriam Augustissimi Domini D. Ioannis Quinti Regis Fidelissimi, in Lusitano Sacello Londini celebrari jussit Excellentissimus Dominus JOACHIMUS JOSEPHUS FIDALGO DA
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NEWTON, Sir Isaac. Two Letters to Mr. LeClerc.
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* For evidence concerning some of the attributions of authorship see Part I, section ix.
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[C. L.] de Villette XVI, 163-169 (miscellaneous)

John Ward VII, 210-217 (antiquities)

A. Z. [E. Palaiaret] ? XII, 303-310 (geography)
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4) Hazard, p. 85.
5) The complete title of the Bibliothèque Anglaise was Bibliothèque Anglaise ou Histoire Littéraire de la Grande-Bretagne; it was founded by M. de la Roche who edited vols. 1-5. In 1720 his Amsterdam publisher Paul Manet, without his knowledge, contracted with Armand de la Chapelle to take over the editorship; after a quarrel with Manet, La Roche started with another publisher his Mémoires Littéraires de la Grande-Bretagne to rival the Bibliothèque Anglaise, which continued under Armand de la Chapelle until 1728 and survived the Mémoires Littéraires by four years.
NOTES TO PAGES 7-9

Part I Matthieu Maty (1718 - 1776)

1) Bulletin de la Commission pour l'Histoire des Eglises Wallonnes, IV (1889), 203-204 (hereafter to be referred to as BHEW).

2) Cf. E. Haag, La France Protestante (Paris, 1849-1859), "Maty".

3) BHEW, III (1888), 248.

4) BHEW, I (1885), 98.

5) Cf. Archives Wallones, The Hague (formerly at Leyden), Uittreksels uit doopregisters en trouwboekjes, "Maty", and BHEW, II (1886), 82-83 Charles Maty received fl. 500 yearly from "Provinciale Staten 't Utrecht," plus fl. 80 to pay his rent.

6) M. P. E. H. Bodel-Bienfait, "l'Eglise Wallone d'Utrecht (1583-1757)," BHEW, III (1888), 266.

7) ibid., 317-18 and 268.


9) Archives Wallones, Uittreksels ... record "10 Juillet 1652 à Leiden baptisé Maty-Henri, fils de Henri et de Marie Jean." These may very well have been related to the Matys from Dauphiné, especially as the first name Henri recurs among the latter, cf. also Registre des Membres par témoignages "Reçu membre de l'Eglise de Leide le Juin 1704, Paul Maty. Par témoignage de l'église d'Utrecht"; and Livres de témoignages donnés aux membres partants 1667-1733, 1704 "Matti (Paul) étudiant partit av. tem. le 28 Dec. 1704."


13) Rijksarchief Utrecht, Doopregister der gereformeerde Gemeente te Montfoort, 1699-1742, see Mey 1718.

14) BHEW, III (1888), 318.

15) ibid., 317.

16) Cf. D. Oudschans, History of the English Church at The Hague (Delft, 1929). One of the Deacons in 1714 was Hendrik Scheurleer, who became Elder in 1729, a printer and bookdealer who translated many English books into Dutch. He was an uncle of Henri Scheurleer Jr., who printed Matthieu Maty's Journal Britannique.

17) BHEW, III (1888), 57 and 53. Jacques Saurin was "pasteur extra-ordinaire". The third minister from London was Henri Châtelain.

18) Archives Wallones, Articles des Synodes 1718-1735, Synode de La Haye, Août 1730, p. 7, Art. XXIV.

19) Lettre d'un Théologien à un autre Théologien sur le Mystère de la Trinité (Utrecht, 1729). The story of this publication and its turbulent
aftermath can be found in Actes des Synodes 1718-35 (Archives Wallones,
The Hague) under "Synode de Campen" and "Synode de La Haye," 1730,
p. 7, Art. XXIII & XXIX. Cf. also A. Ypey and I.J. Dermout, Geschiedenis
der Nederlandsche Hervormde Kerk (Breda, 1824), vol. III, p. 210,
and Paul Maty, Apologie de la conduite et de la doctrine du Sr. P. M.
(Utrecht 1730), pp. 164.
20) Archives Wallonnes, op. cit., pp. 166 and 169.
22) F. Bruys, Mémoires Historiques (Paris, 1751), pp. 176, 200; and
A. Ypey and I.J. Dermout, Geschiedenis der Nederlandsche Hervormde
Kerk (Breda, 1824), vol. III, p. 213: ('richly blessed by Providence
with temporal goods, he joined the Remonstrant Church in which he
lived henceforth without exercising any ministerial function.')
23) C. E. Jordan, Histoire d'un Voyage littéraire... (La Haye, 1735), p. 189.
24) Essai sur l'Usage (Utrecht, 1741).
105-06.
27) ibid., p. 326.
28) Cf. P. C. Molhuynen, Bronnen tot de Geschiedenis der Leidsche Universiteit
(Den Haag, 1921), deel V, p. 1; and Schotel, p. 280.
29) Essai sur le caractère du grand médecin, ou Eloge critique de H. Boerhaave
(Cologne, 1747). This had been written in 1738.
30) Bernard le Bovier de Fontenelle, Œuvres (Paris, 1825), tom. 2, p. 102.
32) ibid., p. 100.
33) ibid., p. 105.
34) ibid., p. 11.
35) ibid., p. xi.
36) Fontenelle, Eloge de Boerhaave (1738), Maty claims "je n'ai lu qu'après
la composition de cet Essai" ("Préface" p. xi).
Johnson's "Life of Boerhaave" (Gentleman's Magazine, Jan., Feb., March,
April 1739) was reprinted in R. James, A medical Dictionary (1743-1745).
John Burbon, An Account of the Life & Writings of Herman Boerhaave,
Doctor &c., in two Parts, (London, 1743), 8º, pp. 226. The quotation is
514, f. 23v, Bibliothèque Publique et Universitaire, Geneva.
37) Letter to Tissot, quoted in C. Eynard, Essai sur la vie de Tissot (Lausanne,
1839), pp. 42-3n. See also Voltaire, Œuvres complètes, ed. T. Besterman
38) Essai sur l'Usage (Utrecht, 1741), Préface.
39) MS 295, Lettre 90, p. 4, Bibliothèque du Protestantisme Français,
Paris.
40) see below p. 13.
41) Letter to J. L. Lesage, 18 Sept. 1763, MS. Suppl. 514 f. 26, Bibliothèque
Publique et Universitaire, Geneva.
42) Most biographical notices are wrong about this date, but Maty himself
states: "J'arrivols à Londres en 1740." (Lettre aux Auteurs de la Gazette
Littéraire, The Hague, 1764, p. 8).


46) Quoted by M. D. George, p. 138f.


48) Cf. John Jortin, Letter to the Earl of Hardwicke, 12 Feb. 1756, BM, Add. MSS. 36269 f. 105; and Archives Wallonnes, Uittreksels...


57) Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR.


60) *Medical Observations and Inquiries* (London, 1757-1784); for Maty's contributions, see Bibliography.


62) Maty's letter to Thomas Birch, 24 June 1751, (BM, Add. MSS. 4313 f. 294) is dated from "Slaughter's".


64) see below p. 41 and note 199.


66) W. and S. Minet, eds., "Registres des Eglises de la Savoye, de Spring Gardens et des Grecs 1684-1900," *Publications of the Huguenot Society of London*, XXVI (1922), 170 (hereafter to be referred to as *PHSL*).
NOTES TO PAGES 15-18

67) PHSL, XXVI (1922), Introduction, p. i; and J. J. Majendie, A memorial relating to the French church in the Savoy ... presented to his Grace the Archbishop of Canterbury (1747-1748), p. 507.

68) PHSL, XXVI (1922), p. i.


70) PHSL, XXVI (1922), 89; and DNB, see Maty (Paul Henry).

71) printed in Amsterdam, 1746, by Jean Joubert.

72) pp. 5 and 7.

73) Bibliothèque Raisonné, XXXVII (Juill.-Dec., 1746), 222-228.


76) Journal Britannique, I (Avril 1750), 32.


78) Michaël Biographie Universelle, see "M. Maty".

79) "Dr. Johnson and Dr. Maty," Notes and Queries, 2nd. ser., vol. IV, no. 96 (1857), 341.

80) "Mémoire sur la Vie et sur les Ecrits de Mr. A. de Moivre", Journal Britannique, XVII (Sept.-Oct. 1755), 43. The Mémoire was published separately (The Hague, 1755), pp. 51.


85) PHSL, XXVI (1922), 91 and 93.


87) see above p. 8 and note 16.

88) F. K. Kossmann, De Boekhandel te 's-Gravenhage (Den Haag, 1937), p. 352. Ibid., p. 353f; cf. also the Advertisements in the Journal Britannique, and ibid., I, 3 (October 1750), 224. The circulating library seems, however, not to have materialized as quickly as Scheurleer thought. It was opened in 1757 by Scheurleer and P. G. van Balen (see Kossmann, p. 352), and a printed Catalogue des livres qui se trouvent dans la bibliothèque publique ... recueillis par H. Scheurleer appeared at The Hague in 1759.

89) "Projet d'un Journal" prefixed to Journal Britannique, I, 1 (Jan. 1750), pp. 3f.
NOTES TO PAGES 18-22

91) Journal Britannique, I, 1 (Jan. 1750), "Avertissement".
97) Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR.
98) D.C.A. Agnew, Protestant Exiles ... (London, 1884), vol. II, Introduction Sect. IX. Mary Dolon DeNers, born in England, was naturalized by birth and could therefore rightfully be referred to as "an English Gentlewoman" by Jortin (see p. 21). It has been impossible to ascertain the exact date of Maty's second marriage, but circumstantial evidence points to 1752; cf. PHSL, XXVI (1922), 100.
100) BM, Add. MSS. 36269, f. 102.
101) Philip Yorke, FRS, FSA, trustee of the British Museum and the eldest son of the first Earl of Hardwicke, who was then Lord Chancellor of Britain and, together with the Archbishop of Canterbury and the Speaker of the House of Commons, responsible for the appointments. Maty became acquainted with him in 1752 through Thomas Birch (cf. BM, Add. MSS. 4313 f. 294)
102) The reference to John Jortin was made by James Boswell (London Journal, [London, 1952], p. 18.).
103) BM, Add. MSS. 36269 f.107.
104) BM, Add. MSS. 36269 f.104.
105) BM, Add. MSS. 36269 f.105-106.
113) Cf. Deutsche Akademie der Wissenschaften zu Berlin, Minutes, January 9, 1755. Maty was elected on January 16,1755. He came into contact with the Akademie in 1751, when he wrote to its secretary, J.H. Formey, "II y a longtemps que je souhaitois de vous connaitre autrement que par vos ouvrages ... Ami des Lettres et surtout de l'humanité s'il suffit pour devenir le vôtre de joindre aux sentimens du coeur l'envie la plus sincère de se rendre utile, j'ose me flatter de pouvoir prétendre à ce titre ... P.S. Nous attendons avec impatience le V. Tome des Mémoires de votre
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114) Letter, 16 December, 1759, Amsterdam University Library, MS. 15 AW. 115) BM, Original Letters and Papers, vol. I (1743-1784), no. 20 (Jan. 7, 1757); and no. 76 (Feb. 15, 1765).
118) Committee, vol. III, pp. 652f; This scheme proposed among others, "that any number of tickets, not exceeding fifteen, be delivered out for the respective hours of nine, eleven, and one, in those days wherein the house is open in the morning, and of four and six, in the days that it is only shown in the afternoon; that each of the companies be allowed two hours to go through the Museum."
122) BM, Add. MSS. 35606 f. 319 and 318.
125) In October 1764, DesChamps wrote to Formey: "Mr. Maty travaille actuellement à un Dictionaire Anglols et François, pour servir de continuation au I Vol: in fol: François et Anglols du Sr. Chambaud qui parut l'année dernière, et que ce Prêtre Papiste et fugitif a laissé imparfait, en se sauvant en Irlande avec une grosse somme d'argent que lui avott donné le libraire Millar pour achever cet ouvrage ... On compte que Mr. Maty s'en tirera bien possédant à fond les deux langues; mais il ne le fintra pas d'un an." (Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR) As there is no continuation of Chambaud's Dictionaire in the BM catalogue, nor mention of a dictionary by Maty anywhere else, it is almost certain that it was never completed. Maty probably wanted to do Millar a favour.
127) ibid., pp. 169, 251.
129) Autobiographies, p. 169.
132) Causeries du Lundi (1854), tom VIII, p. 358.
133) Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR.

135) DesChamps to Formey, 4 July 1761, Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR. The "bagatelles" DesChamps mentions may very well refer to Maty's composition of such occasional verse as "Vers sur la mort du Comte de Gisors," (Gentleman's Magazine, XXVIII, [Sept. 1758], 435); "Vers à M. le Duc de Nivernois", (Année Littéraire [1762] , 8e partie, 61-63); "Vers à Mylord Chesterfield" (Année Littéraire [1763] , 1ère partie, 286-287); and "Vers de M. Maty adressée à Mme de Boccage" (Journal Encyclopédique, VII [Octobre 1766] , 132-134).


137) Charles, Geneviève, Louise, Auguste, André-Timothée, d'Eon de Beau­mont, Lettres, Mémoires (La Haye, 1764). The Chevalier d'Eon became a famous 18th-century figure as a transvestite. He refused to return to France after his diplomatic mission was over and remained in London, assuming a woman's role. His title was officially changed into "Chevalière d'Eon" in 1777. Maty's "Vers à Mr. Le Duc de Nivernois, Ambassadeur Extra-ordinaire de S. M. Très-Chrétienne auprès du Roi de la Grande-Bretagne, sur la Signature des Préliminaire le 3. Novembre 1762," were published in l'Année littéraire (1763), 8e partie, 61-63, and in Bibliothèque des Sciences, XX (juillet-sept. 1763), 212-213.


140) DesChamps to Formey, 30 Nov., 1764, Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR. Richard de Lédans made the catalogue of portraits by L.C. de Carmontelle (1807), which contains the most astonishing comment on Maty: "Cet insolent Anglais ne put jamais vaincre sa haine pour la France. Il payait toutes les courtoisies ... d'un déluge continu de sarcasmes et même d'injures grossières contre ses hôtes." MS Musée Condé, Chantilly (Folio 99, p. 423). Fontenelle died in 1753, Montesquieu in 1755. Of Fontenelle Maty had said that of all the beauties France had to offer he was the one he most regretted never to have seen (J.B. , I, 4, 34) and to Montesquieu he addressed, by way of an obituary, a page in the last volume of the Journal Britannique as "a grain of Incense" by someone who had read him "dès qu'il sut lire, à qui dès lors vous
apprêts à aimer ses semblables et à se respecter soi-même" (p. 441).


142) ibid., p. 14.


144) In 1762 Maty had planned to write a book on inoculation himself. This intention he expressed in a letter to Dr. Tissot of Geneva: "je ne prévois pas encore l'instant ou je pourrai publier un recueil de mes essais sur l'inoculation ... il me faudroit du temps, un esprit plus libre, moins de distraction et de projets, et plus d'assistance et d'émulation." (Ms. Suppl. 1908, f. 76-77, Bibliothèque Publique et Universitaire, Geneva).

145) Lettre à Monsieur Chais, pasteur de l'Eglise Wallone à La Haye au sujet d'une lettre de Monsieur Bigenhousz à Monsieur Chais (La Haye, 1768).


147) There are no less than 9 articles on inoculation in the Journal Britannique. For the importance of Maty's contribution to the campaign for the adoption of inoculation, see G. Miller, The Adoption of Inoculation for Smallpox in England and France (Philadelphia, 1957), pp. 206-224.

148) Register Book of the Royal College of Physicians, London, Book 13 (1765-1771), p. 16; see also above p. 17 and note 82.


151) Fox, p. 147.

152) Minute Book of the Society of Collegiate Physicians, 1767-1797, (R.C.P. London), pp. 1, 2, 12, and 20; "Dec. 18, 1771, Dr. Maty read his éloge upon Dr. Parsons. Resolved that the thanks of this Society be returned to Dr. Maty for this Eloge and he is requested to print it at their expense." It "was never used", according to John Nichols who printed it "by the favour of Mrs. Parsons ... from the original manuscript", in Literary Anecdotes (London, 1812), vol. V, pp. 274-283.

153) For Maty's invitation to Birch see BM, Add. MSS. 4313 f. 294. Birch's diary is contained in Add. MSS 4478c. The weekly gatherings of the tea-club are also recorded in Nichols, Literary Anecdotes, II, p. 537, where a letter by Ralph Heathcote is quoted, stating that in 1753 he joined a literary society which "met once a week, to drink coffee (!) , and to talk learnedly for three or four hours. This society, as it was called, consisted of Dr. Jortin, Dr. Birch, Mr. Wetstein, Mr. de Missy, Dr. Maty, and one or two more; and it flourished till the death of Birch in 1766, though
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It was weakened by the departure of Jortin to Kensington in 1762."

160) BM, Add. MSS. 35607 f. 284.
162) F. M. von Grimm, Correspondance Littéraire (1813), 1e partie, tom. 5 (October 1766), p. 331.
165) Maty to Hume, 28 April 1767 (Hume MSS, VI, 29, R.S.E.), quoted from in John Hill Burton, Life and Correspondence of David Hume (Edinburgh, 1846), vol. II, p. 360.
168) Quoted by C. Coyer, Lettre au Docteur Maty ... sur les Géants Patagons (Bruxelles, 1767), p. 25; cf. also "An Account of the very tall Men, seen near the Straits of Magellan, in the year 1764 ... in a letter from Mr. Charles Clarke, officer on board the said ship to M. Maty, M. D. Sec. R. S. Weathersfield, Nov. 3, 1766," Annual Register, XI (1768), 68, and 'A Letter from Philip Carteret, Esq., Captain of the Swallow Sloop, to Matthew Maty, M. D. Sec. R. S. on the Inhabitants of the Coast of Patagonia. On board 11th Jan. 1767,' ibid., XIV (1771), 10.
A short account of the story of the Patagonian Giants is to be found in P. C. Adams, Travellers and Travel Liars (1660-1800) (Berkeley, 1962).
170) Committee, vol. IV, pp. 1010f; also pp. 1077, 1112, 1134, 1164, 1167, 1182; and vol. V, pp. 1249, 1257, 1260, 1265, 1274, 1277f, 1295, 1297, 1299, 1304, and 1310.
172) BM, Add. MSS. 40714 f. 47; and 42069 f. 80.
173) Maty to Charles Duclos, 27 Feb. 1764, Correspondance de Charles Duclos, ed. J. Brengues (St. Brieuc, 1970), pp. 182-183. Cf. also Maty to David Hume, 28 April 1767, (Hume MS, VI, f. 29, R.S.E.); Maty to Bonnet, 21 Juillet 1767 (MS Bonnet 29, f. 121, Geneva); Maty to Pehr Wargentin, 19 Oct. 1769, (MS, Royal Society of Sweden, Stockholm); and Hamilton Papers, BM, Add. MSS. 42069 f. 81.
174) "A short Account of Dr. Maty's Illness, and of the appearances in the dead Body, which was examined on the 3d of July [sic], 1776, the day after his Decease. By Dr. Hunter and Mr. Henry Watson, FF. R. S.\",
Philosophical Transactions, LXVII (1777), 608-613. Although the term "intestinal cancer" is not used in the account of the autopsy, the description of the findings of Hunter and Watson warrants such a conclusion. They found a cancer-like growth in the colon which could be the result of a chronic colitis ulcerosa. Knowing that Maty suffered for at least eight years from a poorly functioning colon, one surmises that this was as a result of colitis ulcerosa. Such a disorder is often connected with a psychological maladjustment. The patient is usually of compulsive character - manifesting itself in exaggerated scrupulousness and meticulousness - and he may have difficulties in regulating his aggressions. This syndrome, which might be corroborated by facts from Maty's biography, throws an interesting light on Maty's personality. (The medical facts were kindly explained to me by Dr. A. Keyser of Nijmegen University.)

175) For Maty's donations see BM, General Meeting Minutes, vol. I, p. 340, 420, 466. The busts included Socrates, Plato, Demosthenes, Tully, Marc Aurelius, Charles I, Cromwell, Shakespeare, Milton, Pope, Mead, Folkes, Chesterfield, Willoughby, Barrow, and Bentley; portraits of Locke, St. Evremont and Voltaire; medals of Queen Elizabeth and King Christian of Denmark. At his death Maty also left his own portrait by B. Dupan and the busts of Petrarch, Boccaccio, Machiavelli and Dante to the Museum.


177) Committee, vol. V, p. 1380; and vol. VI, pp. 1458, 1502, 1506. For his election at the French Hospital, see Livre des Délibérations de la Corporation Française, I, 13 Juillet 1774 (Huguenot Library, London).

178) Bodleian Library, MS. Don. c. 36, fol. 117. Chesterfield was elected to the Académie in 1755. His letter of thanks was translated by Maty; it is reprinted with the original in Memoirs of Chesterfield, II, pp. 386-393.

179) DNB, see Stanhope (Philip Dormer).


182) 12 October 1774, Ibid., fol. 114f.

183) 30 September 1774, Ibid., fol. 107f.

184) BM, Add. MSS. 35613, f. 108 and f. 112.


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193) BM, Add. MSS. 35613 f. 42. Paul Henry Maty acted shortly as Hardwicke's literary correspondent while in France; in 1776 he wrote to Hardwicke: "As for literary and other commonplace anecdote I don't know whether you have heard that there are several men of letters who gain a livelyhood by giving regular accounts of them to the German Princes in letters written once a fortnight ... if this could at all interest you, you might be as well instructed as a German Prince for about 25 pounds a year." (Add. MSS. 35613 f. 45).


195) Philosophical Transactions, LXVII (1777), 608-613. An extract from this was reprinted in the Gentleman's Magazine (July, 1778), 319.


197) Will (P.C.C. 368, Bellas). Barthélémy Dupan (1712-1763), who painted Maty's portrait, was a swiss lawyer and painter. He painted among others portraits of the Prince of Orange and of George II and the royal family (see Dictionnaire historique et biographique de la Suisse).

198) Cf. Benjamin White, Sale Catalogue (1777), BM, S.C. 511(2). Unfortunately this sale catalogue contains also other items so that it is impossible to ascertain which of the books sold at his auction belonged to Maty.


200) Cf. A. De Morgan, "Dr. Johnson and Dr. Maty," Notes and Queries, 2nd ser., vol. IV, no. 96 (1857), 341.

201) Private Letters, ed. R. E. Prothero (1896), vol. I, p. 18. Gibbon's aunt, Mrs. Catherine Porten, kept a boarding-house near Westminster. Gibbon's indelicacy went so far as to boast to his father that he saw Maty's son there, "and by an unexampled generosity I tipped the boy with a crown and the father with a coal of fire." (Ibid.).


203) Royal Society of London, An Account of the Dissensions & Debates in the Royal Society (London, 1784). P. H. Maty, then Secretary, intervened in the dismissal of Dr. Hutton from his post as foreign secretary by the President, Sir Joseph Banks, and in the course of the ensuing debates accused the President of manipulating the election of new Fellows. Falling to rally enough supporters for his cause against the President, he resigned his office and published A History of the instances of Exclusion from the Royal Society ... and other instances of the despotism of Sir Joseph Banks, the present President and of his incapacity for his high office (London, 1784).
Part II: the Journal Britannique (1750-1755)

1) Denis-François Camusat, Histoire critique des journaux (Amsterdam, 1734), I, p. 5.


3) Nouvelles de la République des Lettres, I (Mars 1684), Préface p. 5.


5) Ibid., p. 88.


8) Ibid., p. 38.


10) Nouvelles de la République des Lettres, I (Mars 1684), Préface.


14) BM. Add. MSS. 35606 f. 318 v.


16) Cf. Maty's many footnote references to the works of Fontenelle in his Life of Boerhaave and in the Journal Britannique, which also contains a poem by Maty with a lengthy dedication to Fontenelle, "l'homme, qui de toutes les beautés de la France est celle que je regrette le plus de n'avoir jamais vue", I (Avril 1750), 6.


18) Cf. his paraphrase of a passage in Spenser: "On croit y voir dormir le Dieu, et le son des vers en inspire l'envie ... on le force à parler tout assoupi, et l'on en tire ... que quelques mots sans suite ... et semblable à la Molesse, il soupire, étend le bras, ferme l'oeil, et s'endort" (VI, 361, 362).


21) (Jan.-Mars 1750), 569.


183
In the first place the reviews in the *Monthly* are much shorter than Maty's and secondly the *Monthly* reviewers adhere still very strongly to the old technique of extract-making, i.e. they extract from rather than actually review books. Cf. H. V. D. Dyson & J. Butt, *Augustans and Romantics* (London, 1961), p. 285: "For over thirty years the *Monthly* was content with publishing abstracts of books and only became more thoroughly critical after 1783."

23) This copy is owned by the Bibliothèque Nationale, Paris. A facsimile of the list of booksellers contained in this volume is to be found in W. J. van Stockum Jr., *La Librarte, l'Imprimerie et la Presse en Hollande à travers quatre siècles* (La Haye, 1910), facsimiles 188-190.

24) For these various prices see Scheurleer's advertisement in the *Journal Britannique*, XVI, 192, and the Boeckverkoopers Boeck of the Leiden bookdealer Luchtmans for the years 1749-1753 preserved at the Bibliothek voor de Bevordering van de Belangen van de Nederlandse Boekhandel at Amsterdam. The printed catalogue of Scheurleer's Leesbibliotheek (1767) lists in the section entitled "Litteratores" the *Journal Britannique* "par Mr. Maty & continue par Mr. de Mauve, depuis Janvier 1750-1757 avec la Table des Matières complet en 25 vol. -12. 25-0-0."


26) Nachlass Formey, Deutsche Staatsbibliothek Berlin, DDR.


29) Nachlass Formey, Luzac to Formey, 23 Sept. 1749. After two years of monthly publication, Maty had to admit to the sagacity of Formey's decision for a longer interval, and switched to a bimonthly publication.


31) *Bibliothèque Impartiale*, I (Mars/Avril 1750), 309.

32) *Journal Britannique*, XIX, préface.

33) This rate of payment was about the same in England where the publishers Davis & Beckett, for instance, offered Jean DesChamps £100 per annum for his collaboration on a projected Gazette Britannique. Cf. J. DesChamps, *Mémoires Secrets* (for the year 1765), unpublished MS, Nottingham University.


36) For the circulation of the *Bibliothèque Impartiale* see J. Marx, "Une revue oubliée du XVIIIe siècle..." *Romanische Forschungen*, Bd 80, 2/3 (1968), 283. As to a good-sized edition, cf. A. C. Hunter, *J. A. B. Suard...* (Paris, 1925), p. 33, who states that 400 subscriptions had been stipulated as a
minimum for the **Journal Etranger** of Arnaud and Suard in order to make it a worthwhile enterprise.


40) *Journal de Trévoux* (Mars 1750), 571 and (Déc. 1750), 2713. The *Projét* was circulated in advance to attract subscribers. In some editions it is bound with the preface in front of volume I. Its contents are repeated in more detail in the *Préface*.


42) *Nouvelles Littéraires*, Lettre XII, 15 juillet 1751, 4.


49) See for example vol. I (Fév. 1750), 117-120; and vol. II (Mai 1750), 118-120.

50) The literary news from these towns Maty probably received through the bookdealers there who stocked the *Journal Britannique*, or, as was the case with Dublin, through a private correspondent (A. V. DesVoeux).

51) No biographical dictionary makes mention of de Mauve, nor did extensive research in the "Gemeente Archief" at The Hague and the Huguenot Archives at Amsterdam and London yield any information.


53) According to E. Haag (*La France Protestante*) Elle de Joncourt was born at The Hague in the last years of the 17th century. He was a minister and taught philosophy at 's Hertogenbosch. In 1729 together with 's Gravensande, P. Marchand et al., he started the *Journal Historique de la République des Lettres* and collaborated in the *Bibliothèque des Sciences et des Beaux Arts*. He died in 1770. He distinguished himself as translator of English and French books and edited in 1756 three volumes of a *Nouvelle Bibliothèque Angloise*, a short-lived bi-monthly periodical published at The Hague.


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56) *Journal Britannique*, XXI, 27; XXII, 94; XXIII, 1.
57) *The Library*, 4th series, XII (1931), 80.
58) *Bibliographie historique et critique de la presse périodique française* (Paris, 1866), p. 39. In this reference he mentions both Maty and de Mauve as editors, while previously he had ascribed all 25 vols. to Maty.
59) This figure comprises all articles minus the *Nouvelles Littéraires*. The 56 instalments are included here because it is statistically important to see how much space is devoted to each field. The subdivision, if added up, amounts to 323 articles instead of 324 because of an editorial mistake in Volume VIII, no. 1.; the table of contents of this volume lists 11 articles but the volume contains only 10; article IV is missing.
For their contributions to the *Journal Britannique* see Analytical Index.
63) Maty never copied from the *Monthly Review* as his successor de Mauve did (see above p. 62 and note 22). Close comparison of the two periodicals has shown that although almost all books reviewed in the *J. B.* had been previously announced or reviewed in the *Monthly*, the contents of the reviews in both periodicals are completely different. There is only one instance of complete congruity, namely a review of Chamber's *Cyclopaedia* by a contributor signing himself [A.] R., which appeared simultaneously in both periodicals in January 1754. "Cet extrait, dont je ne suis pas le maître de nommer l'ingénieux Auteur," Maty remarks, "m'a été communiqué en Manuscrit; et je n'y ai d'autre part que celle de l'avoir traduit" (XIII, 127). The identity of A.R. has not been revealed by B.C. Nangle, *The Monthly Review, Indexes of Contributors and Articles* (Oxford, 1934).
64) That he had the suffrage of the latter is testified by several contributions from ladies with literary ambitions. Cf. Maty's rejection of a poem by a female contributor (vol. II, 356) and the contributions signed E. M.
66) The Savoy was a sort of church conglomerate with various smaller chapels attached to it and a refuge for Huguenot clergymen from the continent, many of whom received at least part-time employment there. Cf. W. and S. Minet, eds., *Registres des Eglises de la Savoye* (London, 1922), Introduction, pp. 1 - viii.

68) Jean DesChamps (1709-1765); for a list of his publications, seven of which are translations from the works of C. Wolff, see E. Haag, La France Protestant (Paris, 1846), p. 279. Haag finishes his survey with "il est aussi l'auteur de presque tous [articles] de théologie publiés dans le Journal Britannique de Maty."

69) Bibliothèque Raisonnée, Amsterdam 1728-1753, ed. by Pierre Massuet, A. de la Chappelle, Joncourt, Barbeyrac, et. al. According to Haag (op. cit.) he also particularly associated with "MM. Géricot, Varnier, Châtelain, Des Mazures, Courtonne, Boullier et Chaufepié." Cf. also DesChamps to Formey, 26 December 1747, Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR.


71) see Part I, p. 9.

72) see Part I, p. 21.

73) "Essai d'une nouvelle méthode pour trouver les Diviseurs exactes des Equations Numériques, &c. ," Bibliothèque Françoise, Tom. XXI, 1; XXII, 1 & 2; XXIII, 1; XXIV, 1; XXV, 2; XXVII, 1 & 2; XXIX, 2; and XXX, 1.

74) DesChamps to Formey, 26 December 1747, Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR.


77) see Part I, p. 40.

78) Thomas Birch did indeed bequeath his extensive manuscript collections and his library as well as £500 to the British Museum; M. Maty, then librarian, the executor of his last will, was perhaps partly responsible for this valuable donation. The Birch MSS are numbered 4101 to 4478 in the "Additional MSS" and are described in Samuel Ayscough's catalogue (1782).


80) In the Athenian Letters, which appeared anonymously in 1747, Birch signed his contributions "B" (P. Yorke, The Life and Correspondence of Lord Chancellor Hardwicke (Cambridge, 1913), vol. I, p. 207). On 16 November 1754 Duncombe wrote to Archbishop Herring: "I have lately commenced an acquaintance with a fellow of the Royal Society, Dr. Maty, a man of learning and genius. He publishes every two months at The Hague une feuille volante, (as the French call it) entitled Journal Britannique . . .
In his last number, there is an ingenious elogium on Dr. Mead. The memoirs were communicated to him by Dr. Birch" (Letters, London, 1777). Nangle, Op.cit., p. 27, mentions Sir Tanfield Leman (1714-1762) as author of Memoirs of Richard Mead "which appeared anonymously but is ascribed to him by a note of Griffith's in his file of the Monthly." Griffith was mistaken; Leman was probably the translator.

81) Remarks upon the Life of Dr. John Tillotson, compiled by Thos. Birch (London, 1754) [By George Smith, of Burnham, non-juring bishop].


86) Cf. Henri Beyle (Stendhal), Racine at Shakespeare (Paris, 1822).


89) There existed four earlier accounts of Pope's life, none of which can, however, be regarded as complete or objective; the first appeared in Jacob Giles, A historical account of the lives and writings of our most considerable English poets (1720), 2 vols. (the account of Pope was probably prepared by Pope himself); the second was an anonymous Life of Alexander Pope, Esq. with a true copy of his last will printed for C. Corbett (London, 1744), pp. 53; the third was The Life of Alexander Pope, Esq. with Remarks on his Works, anon., printed for Weaver Bickerton (London, 1744), pp. 64; and the fourth W. Ayre's Memoirs of the Life and Writings of Alexander Pope, Esq. (London, 1745), 2 vols., of which the Journal des Savans (XXXIV, 1745, p. 233) wrote: "La Vie de Mr. Pope est ici noyée parmi celles de diverses autres Personnes; de longs lambeaux de ses Ouvrages tiennent lieu d'Observations Critiques, et l'on n'y trouve, à l'un et à l'autre de ces deux égards, que trop de marques de précipitation. Apparemment l'Auteur a craint d'être prévenu par Mr. Warburton qui continue à nous promettre une Vie de son illustre Ami." Half a year earlier (Juill.-Sept. 1744) the same journal had mentioned the appearance of two lives of Pope: "Il a déjà paru ici deux différentes Vies de Mr. Pope, mais elles portent des caractères si visibles de précipitation et d'ignorance, que nous attendrons à dire quel­que chose de ce célèbre Auteur, jusqu'à ce qu'on nous ait donné un
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Ouvrage sur ce sujet, qu'on dit être de la façon de Mr. Warburton." (XXXIII, 228). The two lives alluded to here are no doubt the two anonymous Lives of Alexander Pope mentioned above.

90) Cf. S. W. Singer's 'Preface' to the first edition of Spence's Anecdotes (1819) re-edited by Bonamy Dobrée as Anecdotes, Observations, and Characters of Books and Men by Joseph Spence (London, 1964), p. 14: "Owen Ruffhead seems to have been a dull plodding lawyer, and all that is of value in this ponderous performance, must be attributed to Warburton, whose hand may be traced upon every important topic in the book. Almost every anecdote of interest in that Life of Pope is derived from this collection [Spence's Anecdotes], and always without acknowledgement." About Warburton's use of Spence's Anecdotes in his edition of Pope's Works the following account may be illuminating: "As they returned in the same carriage together from Twickenham, soon after the death of Mr. Pope, and joined in lamenting his death, and celebrating his praises, Dr. Warburton said he intended to write his life; on which Mr. Spence, with his usual modesty and condescension, said that he also had the same intention; and had from time to time collected from Mr. Pope's own mouth, various particulars of his life, pursuits, and studies; but would readily give up to Dr. Warburton all his collections on this subject, and accordingly communicated them to him immediately." (Op. cit., p. 13f).

91) Saggio sull'Uomo ... tradotto ... dal Sig. G. Castiglioni [accompanied by the English text and prefaced by Mati's Life of the poet]. (Alcune traduzioni di Petronio. - Poesie diverse del Traduttore,) pp. lxxxviii + 192.


95) The beginning of the 18th century in France saw the reanimation of the battle of the Ancients and Moderns in the adaptation of the Iliad to neo-classical taste in the translation by Antoine Houdar de la Motte (1714); this translation was, however, not based on the original but on a prose translation by Mme Dacier, who started the "war" with an attack on de la Motte entitled "Causes de la Corruption du goût".

96) Jean-Pierre de Crousaz (1663-1748), a Swiss Professor, author of Examen de l'Essai de M. Pope sur l'Homme (1737) and of Commentaire sur la traduction en vers ... de l'Essai ... sur l'Homme (1738), accused Pope of advertising a belief in fatality, and of justifying disorder and vice by representing them as contributing to the perfection of the universe.


99) The first edition of Thomson's Works appeared in 1736. There was a revised edition in 1744 and another one in three volumes in 1749. In 1750 and 1752 appeared Lyttleton's four volume edition of the Works.

100) "La planche du frontispice ne laisse aucun doute sur ce sujet. Elle représente une mascarade de personnes des deux sexes ayant à leur tête un monstre moltié homme moltié cheval, dont la partie humaine est couverte
d'un masque d'Arlequin et d'une jaquette formée de cartes à jouer, et dont la bestiale foule aux plés les X Commandemens. L'édifice de Ranelagh fixe le lieu de la scène, et une piramid Chinoise surmontée d'un valet de trèfle désigne la frivolité des amusemens et la dépravation du gout. Un précipice s'ouvre cependant aux plés du Centaure, et au fond paroissent dans la misère et le desespoir ceux qui y sont déjà tombés." (XVI, 403/404).

101) In Samuel Johnson's eyes it was questionable whether it was "to the credit or the discredit of Young, as a poet that of his Night Thoughts the French are particularly fond" (Lives, II, p. 352).

102) Compare this with Johnson's similar verdict on Young's poetry: "striking allusions, a wilderness of thought ... and the digressive sallies of imagination" (Lives, II, p. 362).


106) Dodsley was well-known to Maty as he was one of the London bookdealers who stocked the Journal Britannique and communicated letters from his readers to the author. Maty in return never neglected to announce the new productions from Dodsley's press. Dodsley was an important publisher of the time and founder of The World (1753-1756). He was a friend of Chesterfield's and had connections with most of the eminent literary characters of the time.

107) Lives of the Poets (Everyman), II, p. 311.

108) Gray's Pindarics, written in 1754-1756 were only published in 1757.

109) A. Chalmers, Biographical Dictionary.

110) ibid.

111) The Anti-Jacobin was a Tory weekly founded in 1797; Smith, James (1775-1839) and Horace (1779-1849), Rejected Addresses was a competition initiated by the committee of Drury Lane Theatre for an address to be spoken at the reopening of the theatre in 1812. The brothers Smith collaborated in a series of parodies of the entries which might have been sent by Wordsworth, Byron, Coleridge, Scott, Cobbett and others.


113) Lives of the Poets (Everyman), II, p. 368.

114) Cf. P. Harvey, Oxford Companion to English Literature, 4th edition (Oxford, 1967). The air was composed by Thomas Augustine Arne. Douglas Grant, in James Thomson (London, 1951), p. 194, favours the view that only Thomson "could have written in such a spirit of lyrical patriotism."
115) Samuel Johnson, "David Mallet," Lives of the Poets (Everyman), vol. II, p. 367. According to Maty, the Journal de Trévoux had based its criticism of the Life of Bacon unjustly on a bad French translation (Amsterdam, 1755). Maty's Letter is reprinted in the 3rd volume of the Works of David Mallet (London, 1759). Mallet was also the person who loomed large in the infamous story about Pope's illegal publication of Bolingbroke's Patriot King (for a detailed account of this see Frank T. Smallwood, "Bolingbroke vs. Alexander Pope: The Publication of the Patriot King," Papers of the Bibliographical Society of America, 65, Third Quarter (1971), 225-241). As Bolingbroke's friend and literary executor, Mallet also came into the possession of some of Pope's MSS, notably the first draft of Pope's Ried. At the insistence of Maty this MS was bequeathed to the British Museum after the death of Mallet. (Cf. B. M., Original Letters and Papers, vol. II, p. 84).


119) Maty only reviews contemporary dramas which appeared in print - which they did customarily after their first successful performance in one of the London theatres. He is concerned with the text as dramatic literature rather than with the performance and the acting of a play.


122) This generally accepted view is disputed by J. H. Sledd and G. J. Kolb, in Dr. Johnson's Dictionary: Essays in the Biography of a book (Chicago, 1955), Chapter I.

123) see above p. 50.

124) This opinion is also expressed by Elie Luzac who, in 1750, wrote to Samuel Formey, the author of the Bibliothèque Impartiale: "Sacrifiez tous les Romans et toutes ces pauvretés au mérite et à la solidité." (Nachlass Formey, Deutsche Staatsbibliothek, Berlin, DDR).


126) The Work is Nature's, every title in't
She wrote, and gave it Richardson to print.
But he, (so loose to trust Mankind are grown)
The Goddess brav'd and claims it as his own.
This quatrain, Maty says, was immediately translated into French by one of my friends "avec autant de naïveté que de goût" (III, 438).

127) "I... avow, that of all my offspring she is my favourite child," said Fielding in defense of Amelia in the Covent Garden Journal for 28 Jan. 1752.


129) Marivaux, (1714).
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130) see above, p. 99 and note 121.
131) There are no less than 12 allegories among the first hundred numbers of the Rambler, Maty says in a footnote, "c'est trop du moins de la multitude" (IV, 375).
132) "Listen, once again, to that far-famed Blast of Doom, proclaiming into the ear of Lord Chesterfield, and, through him, of the listening world, that patronage should be no more!" Carlyle, "Review of Croker's Boswell," Fraser's Magazine V, (May 1832), 98.
134) Boswell's Life of Johnson (London, 1904), vol. I, p. 178. David Mallet has been discussed in the poetry section; see also note 115 for his relationship with Bolingbroke.
136) John Leland, A View of the Principal Deistical Writers, Vol. I, 1754; Vol. II, 1755; Vol. III, 1756. Leland had started in 1733 defending Christianity against Tindall, in 1737 against Morgan, and in 1753 against Bolingbroke, when his Letters on the Study and Use of History came out. After he had finished his first volume of the View he noticed his omission of Hume, and decided on a second volume which would also include Bolingbroke's Philosophical Works which had appeared in the meantime.
139) James, p. 261.
141) Ibid., p. 273.
142) Maty takes the basic facts of this life from Leechman's biography prefixed to the System, but finding it scanty, supplements it with particulars for which he must have had a personal source (cf. XVII, 396).
143) Edinburgh Review, no. 2, July 1755-Jan. 1756, quoted in E. C. Mossner, The Life of David Hume (London, 1954), p. 339. This review only ran to two numbers, starting in Jan. 1755. The founders were the Scottish ministers Blair, Jardine, and Robertson, together with Adam Smith and Alexander Wedderburn, all of whom were good friends of Hume.
144) This last remark shows how much Maty was living in the reality of the Anglo-French colonial tensions of his day. Notably Hutcheson's claim that nobody can establish property rights over the sea seemed "interesting" to Maty in the light of France and England's fierce dispute over the fishing rights off the coast of Nova-Scotia to which Maty devotes an article in vol. XVIII (Dec. 1755), entitled "The Memorials of the English and French Commissaries concerning the limits of Nova Scotia or Acadia."
145) See Hume, My Own Life, repr. in Mossner, op. cit., p. 612 f.; see also Mossner, p. 225.
146) The object of Henry Home's Essays had in fact been to counteract some sceptical doctrines of his friend David Hume, but it turned out to have been a vain endeavour. He was himself also sharply attacked for antireligious feelings. The Essays received three review-articles in vols. VI, and VII, by P. M.
147) The observations were almost literally taken over by the Bibliothèque Raisonnée in the third quarter of 1752, which contained a five-page notice of Hume's Enquiry, the Political Discourses and the Philosophical Essays.

148) Mossner, pp. 263 f.

149) Expressing "the largest and most philosophic views on slavery generally" according to the Enc. Brit., 11th edn. (s.v. "slavery").

150) In connection with the great controversy about miracles see J. C. A. Gaskin, "David Hume and the eighteenth-century interest in miracles", Hermathena, 109 (1964), pp. 80-92.

151) For Chalmers see his General Biographical Dictionary (1798), s.v. "David Hume"; Mossner, p. 316.

152) The bad reception of the first volume of the History of England, which appeared in 1754, seems almost unaccountable in view of the fact that within ten years the complete History was to become a popular classic. Symptomatic of the initial adverse criticism was the scathing review it received in the Monthly Review for March 1755, written by R. Flaxman, a Scottish Presbyterian minister. As to its continental reception, the Bibliothèque des Arts & Sciences (Avr./Juin, 1756) made the following adverse mention: "Nous n'avons rien dit de cette Histoire, parceque rien ne nous y a paru digne d'éloge que le stile, et que nous n'avons pas envie d'être éternellement aux prises avec cet Auteur." (V, 498).


155) notably in his review of Hutcheson; see above p. 116.

156) see above p. 114.

157) "Si j'y puis faire discerner le goût critique, la connaissance des hommes, l'amour de la Patrie, et la tendresse paternelle de Mylord Orrery, je me serai, j'espère, acquitté de ce que je dois, tant à mes lecteurs qu'à un Ecrivain, que je ne me lasse point de relire" (VII, 61).


159) Cf. Harold Williams, op. cit., p. 119; "He [Orrery] plodded slowly through the first eight volumes of Faulkner's edition of the Works, deploring every trace of Indelicacy ... suggesting expurgated versions ... Impotent as he was to understand Swift's wit and humour, or even his meaning."

160) See above, the discussion of Pope, p. 86. Fielding's satire, "le badinage sensé et instructif," is compared with Swift's in the "Nouvelles Littéraires" of Jan. 1755: "S'il a moins de force et d'énergie que celui du Doyen, on peut dire qu'il est exempt de son amerumte et de sa malignité" (XVI, 190).

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163) For the eventful history of this French periodical, see A.C. Hunter, J. B. A. Suard, un introducteur de la littérature Anglaise en France (Paris, 1925).

164) Chevalier d'Eon de Beaumont, Lettres, Mémoires (La Haye, 1764), deuxième partie, p. 47.

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Uta Janssens was born in Bielefeld, Germany, on 7 September 1937. She studied English and French at the Johann Wolfgang Goethe Universität in Frankfurt, at the Sorbonne in Paris, and at the University of Glasgow, Scotland. From 1963 to 1965 she attended courses in English and Dutch at Yale University and at the University of California at Berkeley. Since 1967 she has been a staff member of the English Institute of the University of Nijmegen, The Netherlands. She is married and has a daughter.
I

Het ijveren van Maty voor de invoering van de pokken-inenting in Engeland, Frankrijk en Nederland is van grotere betekenis geweest dan meestal wordt aangenomen.

II

De Dictionary of National Biography vermeldt ten onrechte 2 juli 1776 in plaats van 2 augustus 1776 als overlijdensdatum van Maty. (zie British Museum, Director's Office, Minutes of the Committee Meetings, vol. VI, p. 1525: "Aug. 16. 1776. The Secretary reported that the Principal Librarian Dr. Matthew Maty died on Friday the 2nd Instant"; en Annual Register, vol. XIX, Aug. 1776, p. 176: "Died, the 2nd instant, Mathew Maty, M.D.")

III

Een vergissing die men in de artikelen over Maty in vrijwel alle Franse biografische woordenboeken tegenkomt is de bewering dat Maty volgens Prosper Marchand "des poésies licencieuses et des commentaires obscènes sur Rabelais" geschreven heeft. Marchand schrijft deze echter toe aan César de Missy, een van de medewerkers van het Journal Britannique. (zie Prosper Marchand, Dictionnaire Historique, La Haye 1758, s.v. David Martin.)

IV

De generalisaties van Philippe Van Tieghem over de literaire tijdschriften van het einde van de zeventiende en het begin van de achttiende eeuw duiden op een gebrek aan gedetailleerde kennis dat voortkomt uit onvoldoende bronnenonderzoek. (zie Ph. Van Tieghem, Les Influences Etrangères sur la Littérature Française (1550-1880), Paris 1961, pp. 68-70.)

V

In de achttiende eeuw wordt het Latijn soms van wetenschappelijke taal verlaagd tot een esoterisch communicatiemiddel, b.v. in geval van onzedelijk geachte informatie.
VI

Er schuilt wellicht een moderne boodschap in de opmerking van Maty: "Il est ordinaire aux Anglais de résister au mal présent avec courage et avec magnanimité: il est très rare de les voir prendre des précautions contre un mal à venir." (Journal Britannique, XIV, 25.)

VII

In Nederland wordt het onderzoek op het gebied van de literatuur in de moderne talen veelal belemmerd door het noodzakelierwijs ontbreken in openbare en bijzondere bibliotheken van de oorspronkelijke bronnen en van de meer gespecialiseerde vakliteratuur.

VIII

Het verdient aanbeveling om in het studieprogramma van de studenten in de letteren een ruimere plaats toe te kennen aan de studie van de geschiedenis als achtergrond voor een beter begrip van de literatuur.

IX

De jongste studies over Coleridge geven blijk van een veranderde benadering: zijn naam als denker dreigt thans zijn faam als dichter te overschaduwen.

X

De in Nederland nog veel voorkomende gewoonte de meisjesnaam van de vrouw achter die van haar echtgenoot te plaatsen, leidt in het buitenland licht tot verwarring omtrent de naam van haar man.

XI

De wetenschappelijke produktiviteit van de bewoners van het Erasmusgebouw zou misschien hoger zijn indien de kamerthermostaten gemakkelijker bereikbaar waren.
